

Saturday 28 April 2018

Amateur Photographer



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that changed photography forever

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25 Editing and printing fixes

- Boost sharpness and reduce noise
- Enrich colours and crop the pro way
- Printing headaches cured and more

Ruff edits

You'll love these
**Renaissance-
inspired** portraits

Raw emotion

Martin Evening reveals
Camera Raw's hot updates

Lumix G9 on a high

How it copes with a
tough mountain trek



Park keepers Get wonderful images of landscaped gardens and parkland



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Some photographers like to minimise the time they spend in front of the computer editing their images by striving to get it all as perfect as possible in camera. For others the post-processing side is where the real fun begins. Whichever end of the scale you're on there are sure to be a few tips in our cover feature this week to improve your workflow (page 14). If even one of them

saves you time, or a headache, it'll be worth the issue cost on its own. But there's much more to get excited about this week. Martin Evening looks at the new features in the latest versions of Adobe Camera Raw and Lightroom (page 36), John Wade reminds us of just how good Canon's classic A-series of SLRs were (page 47), and we present fantastic Renaissance-inspired portraits unlike anything you've seen before. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



© JO STEPHEN

Acer Leaves

by Jo Stephen

Sony Alpha 58, 90mm, 1/500sec at f/2.8, ISO 100

This colourful, almost autumn-like, shot of acer leaves was uploaded to our Twitter page using the hashtag #appicoftheweek. It was taken by photographer Jo Stephen. She tells us, 'After the snow had thawed I took advantage of the first spring sunshine to photograph acer leaves opening – their delicate colours in

the sun are as beautiful as any spring flower.'

Jo took this picture with her Sony Alpha 58. With a wide aperture and using a long focal length of 90mm, she managed to create a very shallow depth of field that has thrown many of the branches and leaves into a beautiful soft focus.



Win! Each week we choose our favourite picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 54.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 54.

NEWS ROUND-UP

The week in brief, edited by
Amy Davies and Hollie Latham Hucker



Eizo 4K monitor for photographers

The new Eizo ColorEdge CG319X, a 31.1-inch monitor with DCI-4K resolution (4096 x 2160) and HDR gamma support is aimed at those with professional post-production needs. It comes with optimised gamma curves which are designed to render images more true to how the human eye perceives the real world compared with SDR (standard dynamic range).

Canon's 'Cosmos of Photography' contest opens

Open to entrants globally, Canon's latest 'Cosmos of Photography' competition encourages participants to create work that pushes the boundaries of photography. Award winners will have their work featured at exhibitions. Entries will be accepted until 6 June, with winners announced towards the end of the year. The grand prize-winner will receive ¥1 million, plus a Canon product.



Gitzo Adventure backpacks revealed

Gitzo has revealed two new Adventure backpacks: the 45L and 30L. Both made of premium weather-resistant materials, they are designed to carry CSCs or DSLRs with long lenses, with access from both the back and the side. The 45L also has an adjustable waist belt and removable additional pocket.

Fujifilm ACROS 100 officially discontinued

The demise of the once-popular Fujifilm ACROS 100 film has been officially confirmed. It will no longer be produced from October this year, in any size of pack – if it's your preferred film of choice, you'll need to stock up now. By 2020, all of Fujifilm's black & white photographic paper will also be discontinued.



Magnum Photos launches newspaper series

Magnum Photos has launched Magnum Chronicles – a printed newspaper series – as a vehicle for 'exploring key issues of modern times'. The first issue, *A Brief Visual History in the Time of ISIS*, includes over 40 images from the Magnum archive, exploring the history and effects of the fallout from ISIS and their actions.



© ANDREW FUSEK PETERS

BIG picture

An incredible underwater scene of frog spawn at dusk

Conservation photographer Andrew Fusek Peters spends time experimenting and pushing his kit to the limits to capture unique images. This image took a considerable amount of planning. It was taken in a bog pool in Long Mynd, Shropshire. On the day of the shoot Andrew required still conditions. He



set up his PowerShot G7 X Mark II in Canon's underwater housing WP-DC55 with a gorillapod and submerged them in a couple of inches of water. Two Lume Cube lights were positioned to reveal the clump of frog spawn in the water and the camera was operated by an iPhone. Andrew took two exposures: one underwater and one for the sky, combined in post-production, to reveal the hidden world of the pool at dusk.

Words & numbers

**Photography deals
exquisitely with
appearances, but nothing
is what it appears to be**

Duane Michals
American photographer

US\$65,100

Price at which photographer
Daniel Zvereff's custom-modified
Canon 50mm f/0.95 lens was sold on
eBay, a month after it was stolen

SOURCE: PEXAPANEL



VENEZUELA/CRISIS © RONALDO SCHEMIDT, AGENCE FRANCE-PRESSE

José Victor Salazar Balza (28) catches fire amid violent clashes with riot police in Caracas, Venezuela

Blazing good image wins WPP Awards

THE WINNING image from the 61st World Press Photo Awards 2018 shows José Victor Salazar Balza, 28, on fire amid violent clashes with riot police during a protest against President Nicolás Maduro, in Caracas, Venezuela (see above). Salazar was set alight when the gas tank of a motorbike exploded. He survived the incident with first- and second- degree burns.

Photographer Ronaldo Schemidt, staff photographer for Agence France-Presse in Mexico, took the winning picture. Chair of the jury Magdalena Herrera, director of photography for Geo France, said about the image: 'It's a classical photo, but it has an instantaneous energy and dynamic... It's very well composed; it has strength. I got an instantaneous emotion.'

Speaking about the judging process, Herrera also said, 'The photo of the year has to tell an event that is important enough; it also has to bring questions... It has to engage and show a point of view on what happened in the world this year.'

The annual contest is free to enter, and this year 4,548 photographers from 125 countries submitted a total of 73,044 images. A panel from across the globe was chosen to judge the awards, which was revealed at the Awards Show in Amsterdam. The jury is independent and all entries are presented to them anonymously.

Schemidt wins €10,000 and a selection of equipment from awards sponsor Canon. The winning photographs will be assembled into an exhibition that will travel to 100 different locations in 45 countries. Amsterdam will host the first WPP Exhibition 2018 followed by Rome.

UK visitors can see the exhibition at Edinburgh from 2-25 August, while a host of other worldwide locations can be viewed at the WPP website. To see all the winners, visit: www.worldpressphoto.org/collection/photo/2018.



WITNESSING THE IMMEDIATE AFTERMATH OF AN ATTACK IN THE HEART OF LONDON © TORY MELVILLE, REUTERS

A passerby comforts an injured woman after Khalid Masood's car attack in London



Tickets on sale for HIPFest

THE MONTH-long Hull International Photography Festival (HIPFest) is taking place in partnership with PhotoCity, with an opening weekend organised by Fujiholics.

A £5 wristband gives you access to all 10 exhibitions, the HIPFest Prize Draw, discounts on site, learning opportunities and the ability to purchase workshop and masterclass tickets, which are priced between £10 and £20.

Photographers you can expect to see at the festival include Brian Griffin, Marilyn Stafford, Peter Dench, Matthew Finn, Sean Tucker, Matt Hart and more.

The festival takes place from 5 October until 28 October, in and around the HIP Gallery in Hull. For more information, visit hipgallery.co.uk.



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The Fujinon GF 250mm f/4 lens can produce attractive bokeh

Fujifilm reveals updates, lens and teleconverter

A NEW telephoto lens for Fujifilm's medium-format GFX system has been revealed. The Fujinon GF 250mm f/4 R LM OIS WR lens is made up of 16 elements in 10 groups and is designed to deliver great colour reproduction, ultra-high resolution and an attractive bokeh.

The lens is also equipped with five-stop optical IS and a new focus preset function. Its lens barrel is made from a lightweight magnesium alloy which is designed to be dust and weather-resistant, and can operate in temperatures as low as -10°C. The front lens element has a fluorine

coating to repel water and dirt. The price is £2,899.

Also announced is a new Fujinon Teleconverter GF1.4X TC WR, to be used in conjunction with the 250mm lens – it will set you back £749. In addition, MCEX-18G WR and MCEX-45G WR Macro Extension Tubes have also been unveiled, which are compatible with all existing GF lenses. Each is priced at £289.

New firmware for both the GFX 50S and X series cameras has also been announced. For the GFX, the free upgrade will see compatibility with the new 250mm lens, the addition

of 'Flicker Reduction', 'Select Folder' and 'Create Folder', new enlarged and customizable indicators, and Fn button support for '35mm format mode'.

The X-series updates for the X-H1, X-T2, X-Pro2, X-E3 and X100F brings a range of additions, like enhancements to Bluetooth functionality, compatibility with newer lenses, the addition of focus bracketing, high-speed video mode (X-T2) and more.

The free upgrades will be available to download from the end of April or the beginning of May. See Fujifilm.com for full details.

Pocket Cinema Camera 4K launched

THE LONG-awaited successor to Blackmagic's original Pocket Camera was announced at the NAB 2018 technology show in Las Vegas.

The Pocket Cinema Camera 4K is a handheld digital film camera with a full Four Thirds sensor, dual native ISO with up to ISO 25,600 for improved low-light performance as well as 13 stops of dynamic range.

A USB-C expansion port eliminates the need for an expensive external recorder. Other features are a Micro Four Thirds lens mount, 5in touchscreen monitor, four built-in microphones, Bluetooth camera

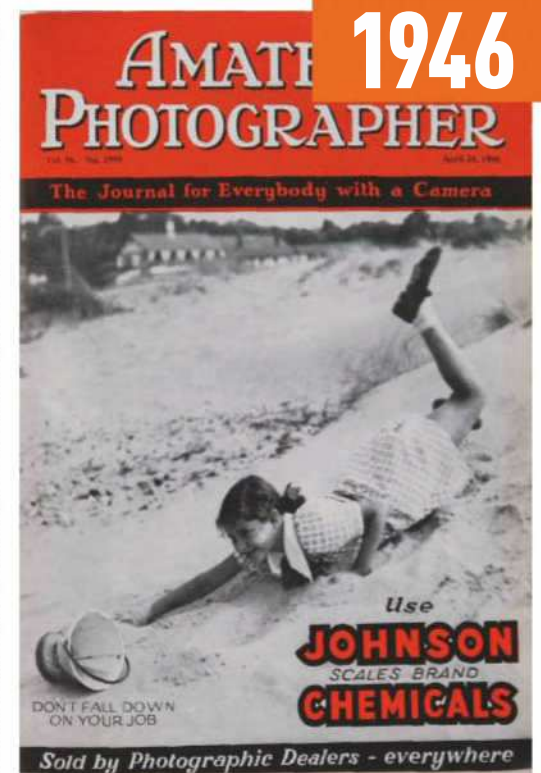


Blackmagic's Pocket Cinema Camera 4K

control, HDMI onset monitoring output and more. 4K video recording is available at up to 60fps, as well as windowed HD up to 120fps. The retail price of the Pocket Cinema Camera 4K is £1,029.

Back in the day

A wander through the AP archive. This week we pay a visit to April 1946



Compared to the dark days of 1940, as featured in last week's Back in the Day, 1946 was a much more optimistic time, though the whole country was exhausted and skint from the war. Fortunately AP was on hand to ease the postwar austerity blues, complete with a jaunty cover image of a young girl on a beach (not the easiest composition on the eye, but there you go). The editorial celebrated the reduction in Purchase Tax, too, which was going to make cameras and film a bit less pricey. The main feature was on using flash bulbs, written by redoubtable BBC staff photographer Mr Arthur Acraman; he took no prisoners, so it should be required reading for anyone who thinks modern TTL flashguns or off-camera flash systems are still too complicated. We love the accompanying portraits of various Mr Cholmondley-Warner types, too.



Flash bulbs explained by Arthur Acraman – sit up straight at the back and pay attention, you 'orrible little man!

For the latest news visit www.amateurphotographer.co.uk

Exhibition

Another Kind of Life: Photography on the Margins

Twenty photographers from the 1950s to the present day show us the countercultures on the fringes of society, as **Oliver Atwell** discovers

'Another Kind of Life: Photography on the Margins' runs at the Barbican Gallery, London, until 27 May. Tickets are £13.50. For more details visit www.barbican.org.uk

It's not unfair to say that the past couple of years have seen seeds of seismic change planted across many facets of society. From Black Lives Matter to #MeToo, and March for Our Lives to dialogues surrounding transgender issues, 2018 is shaping up to be a year that future generations may look back on as the fertile soil that grew several pockets of civil and cultural revolution. This exhibition is perhaps apt then, dealing as it does with cultures and individuals who in their time were often forced to operate as fringe societies; they were shunned by the

mainstream world and pushed into the shadows.

This more-than-impressive exhibition tells 20 stories by 20 photographers, all of which orbit the themes of what it is to be an outsider. 300 images, taken between the 1950s to the present day, act as totems to diversity and also function as a thoroughly engaging overview of contemporary photography.

Represented here we find the late American photographer Mary Ellen Mark, a photographer who was especially notable for her depictions of people who

© PHILIPPE CHANCEL/COURTESY OF MELANIE RIO, EURENY, FRANCE

'Mary Ellen Mark's project perhaps best encapsulates the humanity and empathy of the overall exhibition'

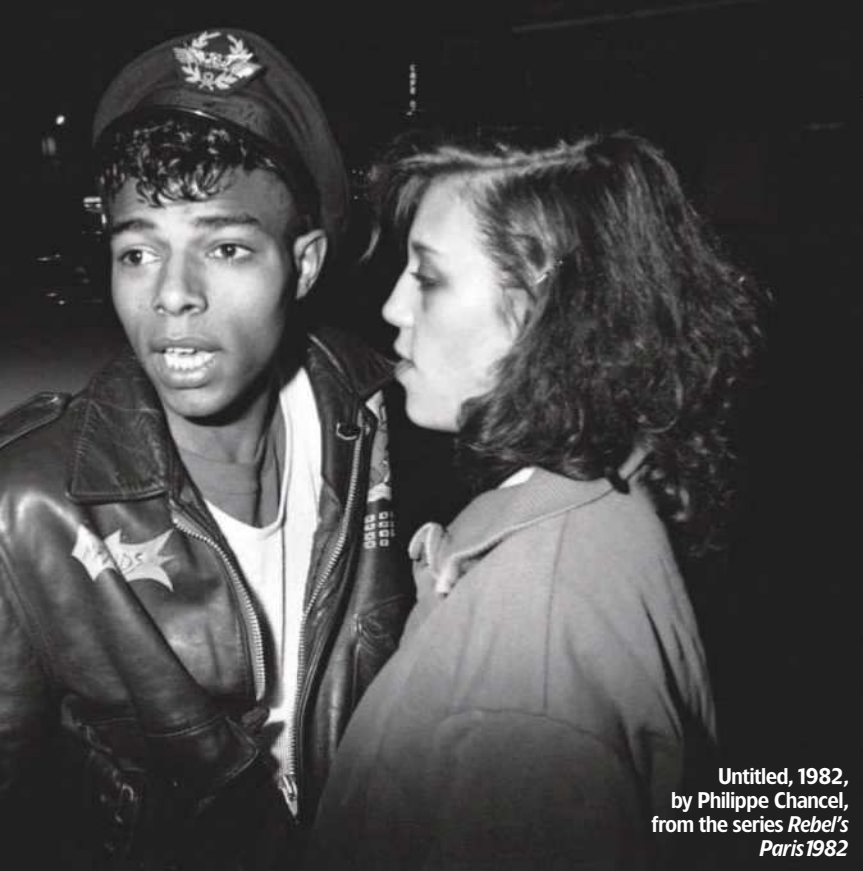
existed on the peripherals. 'I'm just interested in people on the edges,' she once said. 'I feel an affinity for people who haven't had the best breaks in society. I'm always on their side. I find them more human, maybe. What I want to do more than anything is acknowledge their existence.' The particular point of interest here is Mark's images from *Streetwise*, a collection that documents her time spent with 13-year-old Erin Charles, also known as 'Tiny', who Mark featured in order to showcase the grim realities of life on the streets of Seattle. This project perhaps best encapsulates the humanity and empathy of the overall exhibition. Mark's images are intimate and real – they draw you into a world and guide you through a time and place that you would not otherwise encounter. That surely is the greatest compliment you can pay to any set of photographs.

Likewise, Katy Grannan's images taken around Los Angeles and San Francisco act as hyper-real portraits of strangers whom the photographer encountered on her tours around the streets. Clearly influenced by Nan Goldin and Diane Arbus, Grannan's images, rather than feeling mocking and exploitative, are utterly beautiful (a perfect contrast to the acidic cruelty of Bruce Gilden's most recent images). While the images can undeniably feel otherworldly, the figures



Even though there's no sign of any customers... near Ikebukuro, Hikarimachi Ohashi, 1975, by Seiji Kurata, from the series *Flash Up 1975-1979*

© SEIJI KURATA/SECTION OF MARK PEARSON, ZENITHO GALLERY



Untitled, 1982,
by Philippe Chancel,
from the series *Rebel's*
Paris 1982



Tiny, Seattle, Washington, by Mary Ellen Mark, from the series *Streetwise*, 1983

captured within are shot in such a way as to make you want to know the history, feelings and lives of these people.

We also find a few expected figures within the exhibition, such as Bruce Gilden, Larry Clark and Daido Moriyama. Thankfully, the hype of 2011-12 surrounding Japanese photographer Moriyama has now died down, allowing us to reach a removed and objective place from which to view his work. Luckily, Moriyama's theatrical images are as interesting as we all thought, but perhaps most significantly they act as a gateway to view the work of Seiji Kurata, Moriyama's protégé. Kurata's project *Flash Up* confronts viewers with the tension-filled world of the Ikebukuro and Shinjuku districts of Tokyo in the mid-to-late 1970s. Each mini-narrative could well be

a film still from a movie portraying the violent and seedy underbelly of Japanese society. In fact, many of the images look as though they could have been lifted from Toshio Matsumoto's seminal film, *Funeral Parade of Roses* (1969), which deals with similar themes.

In all, 'Another Kind of Life: Photography on the Margins' is a fitting and timely exhibition that focuses on themes that have, as mentioned earlier, begun to raise their voice and demand change. The exhibition speaks up for photography's ability to tackle, emphasise and truthfully represent these issues and help inspire much-needed changes in areas such as gender, sex, class and economic disparity. With that in mind, this is – and will likely remain – one of the best photography shows of 2018.



Also out now

The latest and best books from the world of photography. By Oliver Atwell



© MIRIAM LARIZAN

London Nights

By Anna Sparham, Hoxton Mini Press, £19.95, 208 pages, hardback, ISBN 978-1-910566-34-3



The city at night is a world unto itself. When the sun goes down and the street lamps come to life, the streets are awash with the glow of neon lights and the footfall of night crawlers moving from bar to bar. This book, released to tie in with an upcoming exhibition at the Museum of London (opening 11 May), captures the nocturnal face of England's capital through 100 images and reveals itself within multiple genres, including architecture, documentary and portrait photography. London at night has bewitched many photographers, including Bill Brandt, Brian Griffin and Nick Turpin. As well as beautiful images, the book contains poetry by award-winning poet and playwright Inua Ellams, whose words bring to life the esoteric mystery of our multifaceted metropolis.

★★★★★

Image Building: How Photography Transforms Architecture

By Therese Lichtenstein, Prestel, £29.99, 144 pages, ISBN 978-3-7913-5729-4



Architecture, like all art forms, moves swiftly through phases and acts almost like a mirror of the creative zeitgeist of the age. Modernism, Post Modernism and Brutalism are strong visual ideologies that have at one time been the dominant methodology. These days we are in the age of the ego-architect, an era that allows for imaginative extravagance to dictate the terms. In this book we see how architecture can reflect social and cultural issues and the ways photography has helped to reveal the layered meanings of place and identity. With photographers such as Thomas Struth and Andreas Gursky putting their spin on representations of architecture, this is a intriguing tour through history.

★★★★★



Viewpoint Jon Bentley

An exhibition of Polaroid pictures and the accompanying book convinced Jon that digital is actually more biased toward reality than film

It's tempting to think of photography with film, rather than digital, as the more authentic branch of the discipline – the one that's closer to reality. Extensive tweaking by filters and effects and even outright fakery is so much easier with a digital picture. It's very different to the analogue world where images, unless they're digitised, are harder to change and more often appear as they are shot, fixed forever on film or paper.

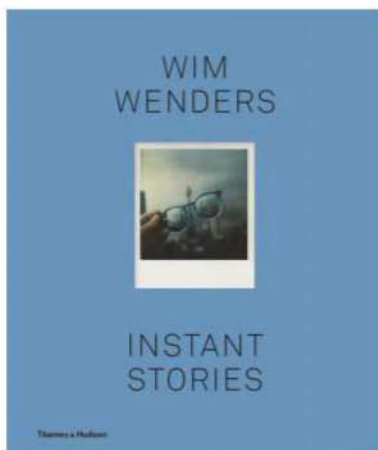
Last summer an American cameraman who holds this view strongly was working on *The Gadget Show* for a few weeks. He frequently mentioned his admiration of legendary directors like JJ Abrams, Christopher Nolan and Quentin Tarantino, who continue to use film and extol its richness, resolution and tangibility. As we sat in the pub one evening after a shoot he was adamant that, whether taking stills or moving pictures, a film camera always creates a more realistic image than its digital equivalent.

After thinking about it for a minute or two I had to disagree. It somehow seemed the other way around for me. However easily they are modified, digital images are inherently more literal and much closer in feel to direct human perception. While digital cameras, monitors and software all bring their own character to a scene, they never seem to match the charming idiosyncrasies of film, paper and chemicals. The romance of film is that it's actually less realistic, not more.

The realness of digital

I continued to mull over the conundrum for the following few weeks. What finally convinced me was the recent exhibition 'Instant Stories. Wim Wenders' Polaroids' at The Photographers' Gallery in London. It was a biography of a couple of decades of the legendary artist's life illustrated through the pictures he took with various Polaroid cameras.

I found my appreciation of the images hugely enhanced by reading the accompanying book of reminiscences, titled *Instant Stories*; there were several



The book *Instant Stories* accompanied Wim Wenders's Polaroid exhibition

copies available at the gallery. In it Wenders describes his first experience of that most primitive of electronic image formats: the VHS video. I know it's not actually digital, but I think VHS shares the same, electronic image-making DNA.

He had been loaned one of the first camcorders to shoot supplementary material for his 1980 documentary film *Lightning Over Water*, which portrays the last days of the *Rebel Without a Cause* director, Nicholas Ray, before he died of cancer. Wenders didn't think of the video camera as a serious cinematographic tool until he sat down in front of a TV monitor to view the footage. In the book he describes his shock.

'These ugly VHS images showed the truth! On this hideous video material, death was present and visible, much more so than in our beautifully lit 35mm film!'

I think Wenders is suggesting that the electronic aesthetic, even in such an emotionally charged situation, is fundamentally biased towards the real, while that of film puts a filter between you and reality. Both can be powerful, but in very different ways.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

In next week's issue

On sale Tuesday 1 May



How to win big

Take the leap and enter a photo contest - we ask the judges to share their tips



Sony Alpha 7 III

Michael Topham tests Sony's ground-breaking sub-£2k full-frame mirrorless

Video star

Jon Devo unpicks all the differences between the Lumix GH5 and GH5S



Be more organised

Wise up and get your Lightroom Library sorted with these 20 essential tips

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 54 and win a year's digital subscription to AP, worth £79.99



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Quick workflow fixes

Struggling with the likes of sharpening, noise and calibration? Let our experts make things easier with their essential tips for editing and printing

Editing

James Paterson on how to make light work of editing your images

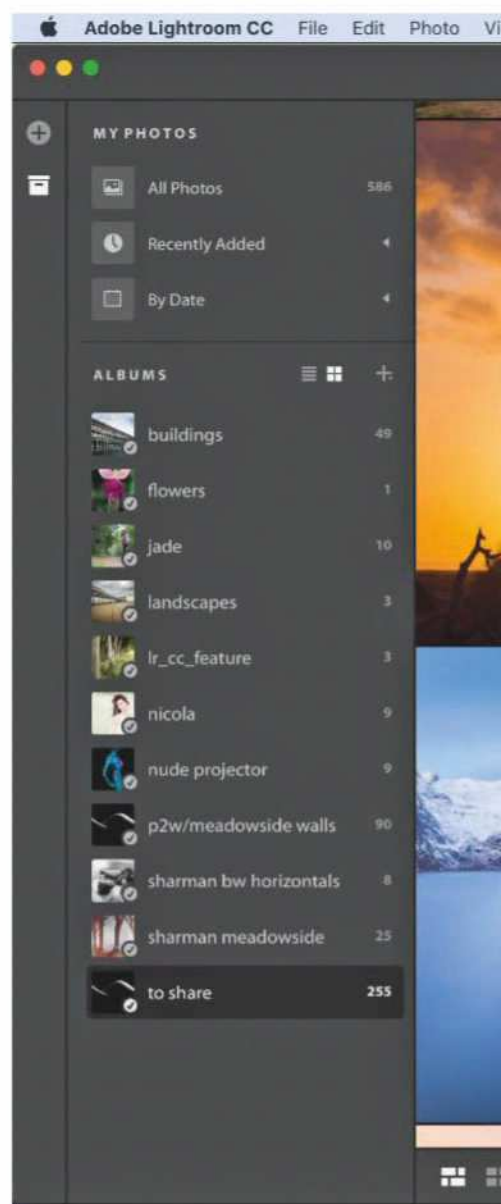
1 Computer crashes

A computer crash can cause a huge headache if you haven't saved previously. However, Photoshop CC offers a useful Auto-Save command that backs up your image in case

of a crash, then recovers it on your next start-up. Simply go to Preferences>File Handling, and you can turn the feature on and specify how often it auto-saves.

2 Sharpening and noise

There's a reason why Lightroom's Detail panel houses both Sharpening and Noise Reduction controls – they're two sides of the same coin. With noisy, high-ISO images, it's about finding a happy medium between the two. Heavy noise reduction (using the Noise Luminance slider) removes unsightly grainy noise, but it can be at the expense of detail. If in doubt, it's better to have a slightly noisy image than a smudgy one.



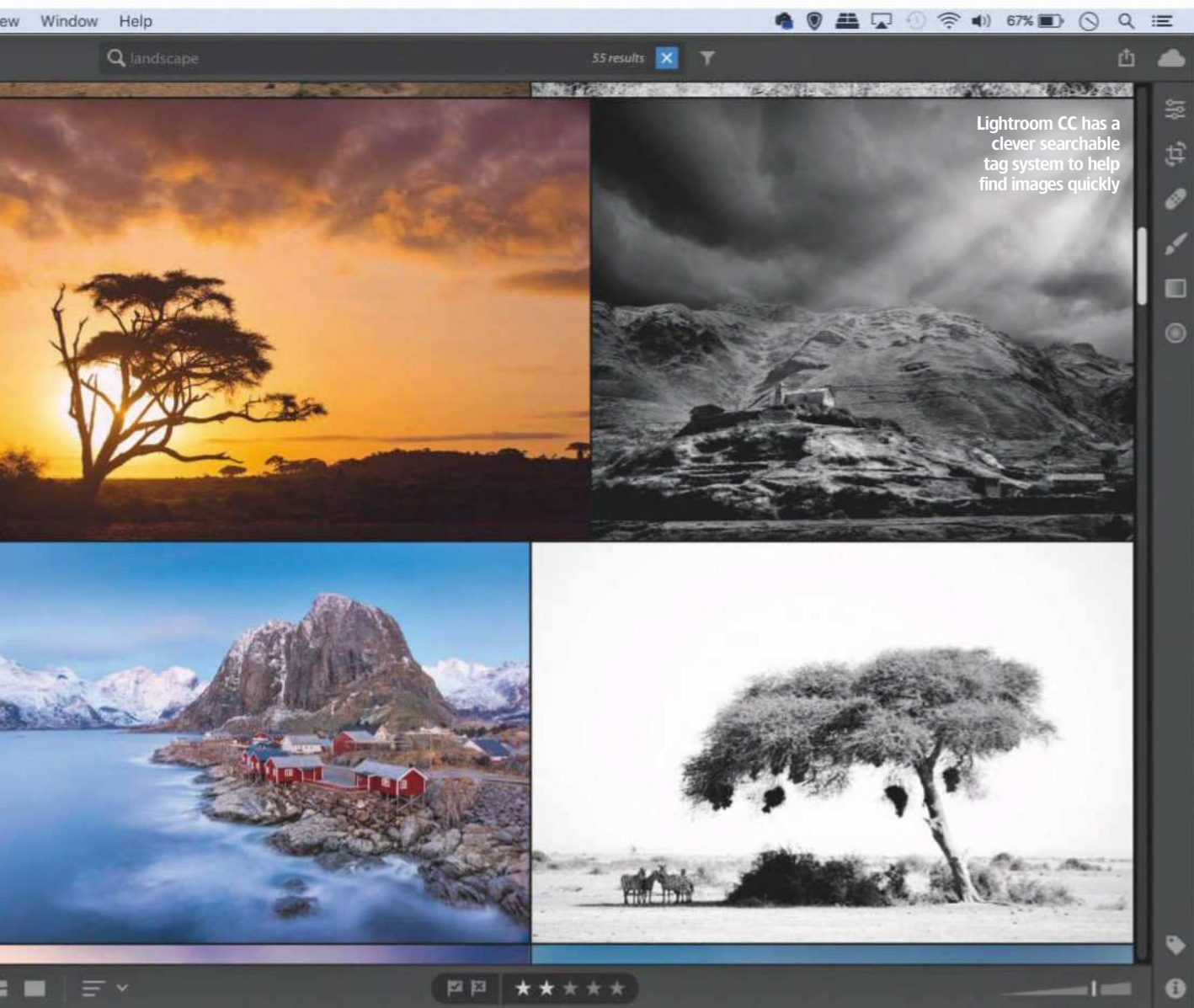
3 Which mono method?

The best mono conversion tools give you control over colour brightness during the conversion, making it easy to darken blues in a sky, or lift skin tones. Photoshop offers the Black and White Adjustment Layer, while Camera Raw and Lightroom have the HSL/Greyscale panel. Both commands give you a target tool. We drag this up or down over parts of the image to alter the brightness of different colour ranges.

4 Cropping too tightly

Naturally, cropping a photo comes near the beginning of an image-editing workflow, but what if you decide later on that you want a different crop? There's a feature within the Photoshop Crop tool options called Delete Cropped Pixels. Make sure it's unchecked, and all your crops will be non-destructive. You can access the hidden edges simply by cropping again.

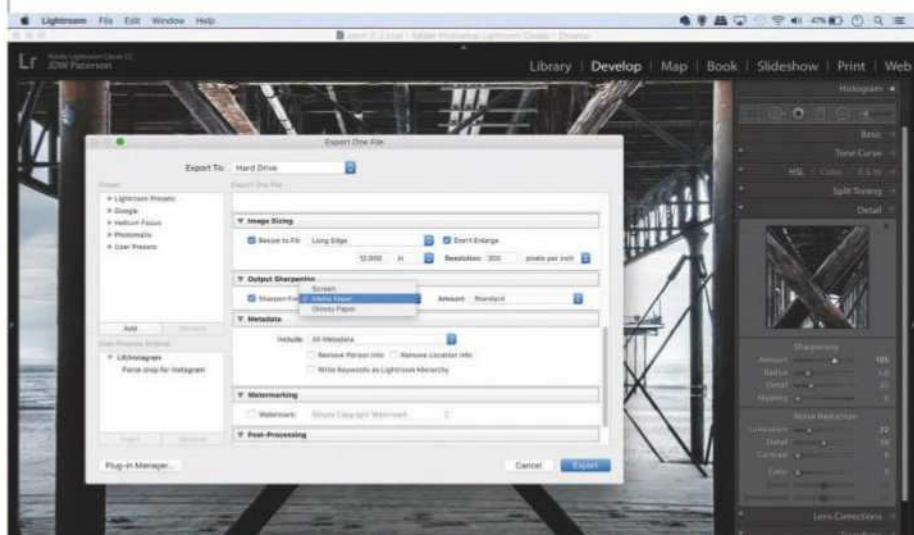




5 Judging sharpening strength

Every image you print should be sharpened, but the problem is in judging the right amount. Typically, images destined for printing can hold up to stronger sharpening than those presented on screen. If you're unsure what strength to use, then

Lightroom/Camera Raw both offer simple but effective 'Output Sharpening' options in the Export/Save dialogue that are tailored to the image resolution. Here, we simply choose an output and select one of three strength settings.



6 Endless keywording

Of all the organisational tasks, keywording has to be the most mundane. However, a brilliant new feature in Lightroom CC intelligently analyses image content and creates searchable tags for you. For example, type 'landscape' and all your outdoor photos appear. Fingers crossed it makes its way into Lightroom Classic soon.

7 Fringing in cutouts

When making a cutout of a complex object in Photoshop, no matter how good the initial selection we're sometimes left with an annoying fringe highlight around the edges of a layer mask. Here's a quick fix – grab the Brush tool and set the brush blending mode to Overlay, then paint roughly with black along the edge. This lets you gently but quickly eat away at the fringing.

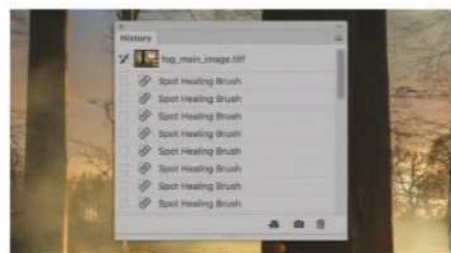


8 Oversaturated colours

Excessive saturation can give everyone a headache. So how do we make colours pop without it looking fake? In Photoshop, go to Image> Mode> LAB Color. Duplicate your layer then go to Image> Adjustments> Curves. Target the A channel in the dropdown at the top then drag the top and bottom points of the curve line inwards by equal amounts. Repeat for the B channel, then go to Image> Mode> RGB. The result is a powerful yet natural colour boost.

11 Saving over your original

Imagine you have a Photoshop file with lots of layers, then you accidentally flatten and save the file. What if you need the layered version again? As long as the image hasn't been closed, you can open the History Panel (Window> History), scroll right up to the top and click the very first state to restore the image to how it was when first opened.



9 Over-crisp details

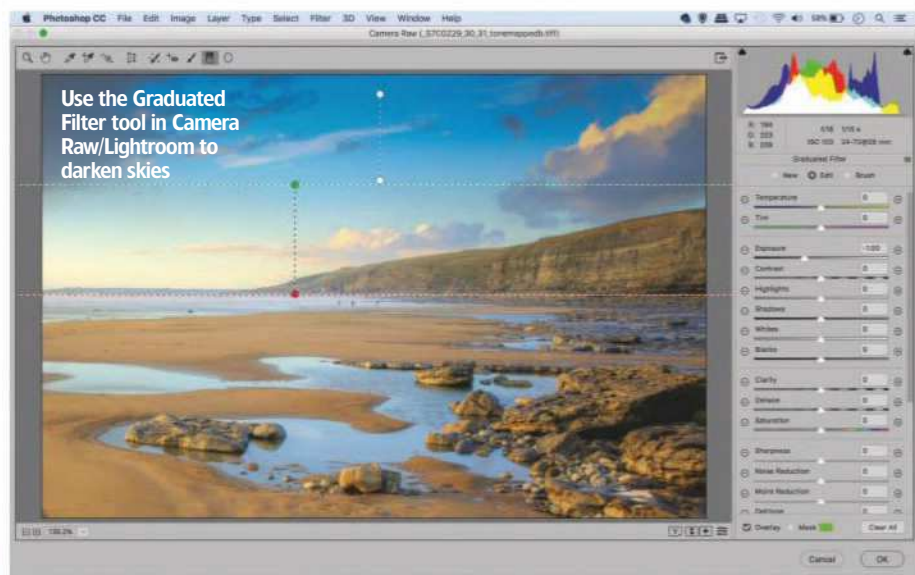
The Clarity slider in Camera Raw and Lightroom is a wonderful tool for crisping details and enhancing textures. But push it too far and the image can look overcooked. It's better to apply Clarity selectively using the Adjustment Brush by painting over the areas that need it with positive Clarity.

12 Noisy shadows

Pulling detail out of shadows can lead to increased noise in the dark tones. Here's how to fix the noise without affecting the highlights. First, we make two versions of the image – one with noise reduction applied, one without. Open both in Photoshop and drag the fixed image on top of the other. Double-click the top layer and drag the Blend If white point across slightly, to blend the images.

10 Cropping for print

If you are printing your images and you require a specific print size, you will need to change the resolution of your image to match the size you want. The recommended resolution for printing is usually 300 pixels per inch (sometimes called DPI). So for a 12x8in print, the longest side should be 3600 pixels across. In Photoshop we can set a width, height and resolution within the Crop tool, making it easy to crop to our chosen size.



13 Finding the right tool

Photoshop is a huge program with hundreds of tools and commands. As such, even finding the tool you need can be a headache. A new feature can help – hit Cmd/Ctrl+F to bring up the Photoshop search bar and begin typing the name of the tool, command, filter, adjustment or anything else that you need, then simply select it from the list.



14 Exporting photos

Exporting photos is the way to get them 'out' of Lightroom, but going through myriad settings every time can be a drag. To speed things up you can create Export Presets. Simply choose a file type, size and so on, then hit the Add button to the left of the Export box to make a preset. You can then right-click any image in Lightroom and export in the same way.

15 Balancing skies

With landscapes, there's always the challenge of balancing bright skies with land. The Graduated Filter tool in Camera Raw/Lightroom is ideal for darkening skies, but where to begin the grad? Try dragging down from about mid-way in the sky towards the horizon line. Hold Shift to keep the line horizontal as you drag. Sometimes a second grad to darken the very top of the sky works well too.

Printing

Matthew Richards offers plenty of tips to solve your printing problems

1 Wrong shape

If you're printing images from an SLR on an inkjet printer at home, 6x4in paper will be a perfect fit. Pretty much everything else will be wrong. For example, the aspect ratio of A4 paper is 1.4x rather than 1.5x, so you'll lose some of your image. Crop creatively, so that you retain the area that you really want to keep.



Wrong paper type



Right paper type

Selecting the wrong paper type can have a disastrous effect on colour and contrast

2 Paper types

If colour and contrast look way off, it's probably because the wrong type of paper is selected. Before you print, open the printer properties dialogue box and select exactly the right type of paper – for example, 'Epson Premium Glossy Photo' or 'Canon Photo Paper Plus Glossy II'. It's generally easiest to stick with the printer manufacturer's own photo papers.

Three megapixels is sufficient for an A4 photo print, enabling extensive cropping if required



3 Jammed up

Paper jams can sometimes be a problem. If it happens more than very occasionally, open the printer properties dialogue box and look for a maintenance routine for cleaning the rollers. Some printers have a secondary upright sheet feeder at the rear, which is more ideal for photo paper.

4 Smudged prints

Photo prints created with dye-based inks on glossy paper are generally touch-dry as they leave the printer. Even so, it's best to avoid touching the surface for at least a few minutes. Pigment-based inks take rather longer to dry, and it's best to leave them a day or so before framing.



Avoid touching the surface of prints created with pigment-based inks when removing them from the printer

5 Going grey

Unlike most A3+ large-format printers, A4 models don't usually have additional grey cartridges. Black & white photo prints therefore generally rely heavily on utilising different colours of ink, which can lead to unwanted colour casts. A 'greyscale' option in the printer driver can give more accurate results but typically reduces print speed.



Switching to greyscale printing can help to eliminate unwanted colour casts in B&W photos

6 White stripes

Faint stripes across your print are a sure sign of blocked nozzles in the print head. Run a nozzle check and cleaning routine from within the printer properties dialogue box to cure the problem. If you only rarely use your printer, switch it on at least once a week. A mini cleaning routine will often be run automatically, to keep everything clear. If not, create a small print or run a nozzle check.

7 Fade out

Resist the temptation to use cheap photo paper and inks from suppliers other than the printer manufacturer. The resulting prints can fade very quickly, especially when exposed to daylight rather than being stored in an album. Fading can sometimes occur in a matter of weeks rather than decades.



9 How much?

For accuracy, consistency and reliability, always use the printer manufacturer's genuine ink cartridges. They can be much more expensive than cheap, independent cartridges but you'll often be able to reduce running costs by buying XL or XXL high-capacity cartridges.

8 Too intense

Most inkjet printers have automatic photo enhancement features that are switched on by default. Sometimes they can work well, boosting the greens and blues in landscape photos or giving a touch of gold to skin tones. If you're editing your images, however, it's often better to switch off auto colour corrections, for the sake of accuracy.



Natural colours can sometimes suffer a lurid transformation with auto 'enhancements'



The X-Rite ColorMunki Display retails for around £150

10 Colour calibration

Images will always look different in print to how they look on screen, but colour rendition should be basically similar. If things aren't quite right, the most likely cause is that your monitor needs calibrating. You can try adjusting your screen's colour balance by eye, but a calibration tool like the X-Rite ColorMunki Display is the best option.



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Renaissance man

Inspired by the history of Renaissance and Mannerist paintings,

Christian Tagliavini creates crafted portraits of real beauty. **Oliver Atwell** explores the process behind the images

Photography is a process of a collaboration. That may sound odd considering our romantic notion of the lone wanderer of the streets and landscapes, camera in hand, pointing his/her lens at the sights that inspire them. But look through any of those images and you can see where collaboration rears its head –

it's in the history. Music, literature, art and photography are not made in isolation. All these forms carry the seeds and influence of the countless artists and practitioners that have come before them. Collaboration spans time. It inspires culture to grow and evolve.

Take a good look through the work of Italian-born photographer

Christian Tagliavini and you get a strong sense of what this means and how this works. Tagliavini, who is now based in Switzerland, happily wears his influences on his sleeve.

In fact, he's practically wearing them as a fancy full-body suit. You don't need an art degree to recognise the striking influence of Renaissance portraiture on Tagliavini's photographs. His images, contemporary as they are, act as a dialogue back and forth through the centuries, and he is able to use the techniques and ideas of Renaissance and Mannerist portraiture to give his pictures a strong modern twist. 'In a way, I'm just using the familiar templates as background slides,' says Tagliavini in his latest book (see page 22). 'I don't want to create any authentic reproductions. My pictures are not direct adaptations, but are really more free associations.'

It's not surprising that these historical eras have had such an influence on Tagliavini. He was born in Italy, a culture that has a rich and ornate tradition of art. Throughout his childhood, in school and during numerous visits to galleries and museums, he was faced with the stirring portraiture laid to canvas by such Renaissance luminaries as Sandro Botticelli, Titian and Filippo Lippi, an artist who Tagliavini notes as a key influence. His project, '1406' is so titled because it was the year that Lippi was born. 'Other Renaissance artists influenced my work, but it was Lippi who was the first inspiration for these portraits, even though I never directly copied any of his work,' he says.

Craft work

Obviously, Tagliavini is not the first photographer to be influenced by historical painters. You can go right back to just after the birth of photography in the 19th century to



Cecilia, 2010, from
the 1503 series



La Mercante Di
Drappi, 2017 from
the 1406 series



Cubism II, 2008, from the Dame Di Cartone series **La Moglie Dell'Orefice, 2017, from the 1406 series**

see that. Julia Margaret Cameron, for example, used actors to re-stage pre-Raphaelite paintings. More up to date, we find New York photographer Richard Tuschman who uses actors, sets and post-production to recreate the atmosphere of American urban isolation found in the paintings of Edward Hopper. However, neither of these photographers go the extra mile that Tagliavini does. What's great about Tagliavini's work, aside from the images, is the journey he goes through putting them together.

Shift in approach

Tagliavini, if pressed to define himself, doesn't necessarily see himself as a photographer. In fact, the images he creates simply exist as the most convenient means to get the stories out of his head. Tagliavini's background is actually in architecture and design, and it wasn't until 2000 that he first began to see the possibilities of creating work using photography. During that year he visited an exhibition of fashion photography and was 'thunderstruck'. What was particularly appealing was the physical presence of the prints. Seeing those two-dimensional artefacts was enough to convince Tagliavini to shift his approach. He quickly learnt the basics of photography and tried his hand at every conceivable genre, including portraits and landscapes. Around this time he also discovered the scenic tableau works of Erwin Olaf

and Gregory Crewdson, two photographers heavily inspired by the history of art and cinema.

You can see these photographic influences in his first project, *Aspettando Freud* (Waiting for Freud) 2006, and his second, *Cromofobia* (2007). Each image suggests a strange and dreamlike narrative that is only hinted at through the use of costumes, sets and props. However, it was in these projects that the process of Tagliavini's dedicated and laborious craftsmanship was born. Each image is meticulously designed and built by hand – Tagliavini's hand, specifically – and is a testament to the months of preparation that goes into each project.

Tagliavini previsualises and constructs each image himself. Each work begins with a detailed sketch that is used as a reference point throughout the set-building, costume design, hair, make-up and final execution. The only parts of the process left to anyone else are the sewing, hair and make-up. Everything else exists because of Tagliavini's eye and hand. 'I want to be able to do everything and do it all myself,' he says. 'The woodwork, design handicrafts, everything. I want to retain control over even the tiniest details.'

Model behaviour

You'd be inclined to think that the people that feature in Tagliavini's work are actors or working models. However, this is perhaps one of the

Christian Tagliavini was born in 1971 in Italy and educated in Switzerland, where he still lives and works as a photographer. He has won numerous category awards, including at the International Color Awards, Hasselblad Masters and the PX3 Prix de la Photographie Paris. To see more, visit www.christiantagliavini.com



Tagliavini's latest book, *Christian Tagliavini*, is published by teNeues, and priced £45, ISBN 978-3-96171-085-0. Visit www.teneues.com



few occasions that Tagliavini allows chance to creep into his work. The people featured in his images are just people he finds on the streets. Tagliavini isn't all that interested in working with qualified models – he's much more interested in people who exude character; who will bring something of their own personality to the portraits.

'Tagliavini gets as much of the image right in-camera as possible'

can be seen in Tagliavini's work, most notably in *Dame di Cartone* (2008), which roughly translates to 'Women of Cardboard'. For this project, Tagliavini borrowed costumes from Mannerist and Baroque fashion: ruffles, ruffs and cambric bonnets. The main difference here is that rather than being made out of fine-tailored fabrics, Tagliavini's costumes were made entirely out of cardboard, drawn and painted by Tagliavini, and then cut out by laser specialists. You could argue that these particular images are heavily influenced by Cubism, as well.

In his next project *1503* (2010), which took 13 months to complete, Tagliavini began to introduce fabrics into the mix and it's here that we see the real influence of Bronzino take hold. Quite how Tagliavini is able to get the models' necks to look so giraffe-like is anyone's guess. Perhaps it's simple post-production trickery. Tagliavini certainly isn't saying, though he does point out that he tries not to rely on digital techniques and instead gets as much of the image right in-camera as possible.

Fully appreciated

Later projects, such as *Carte* (2012) found him designing and building sets that placed the sitters into playing cards, and further on we find the Jules Verne-inspired *Voyages Extraordinaires* (2014-15), which takes the stories of the adventure-story writer – *Twenty Thousand Leagues Under the Sea*, most importantly – and interprets them with a steam-punk slant.

Unlike Bronzino, who died in 1572, Tagliavini's work has definitely been appreciated in his time. His work has been featured in several major exhibitions and, for the first time, has been collected in a beautiful book by publishing house teNeues. His work, as well as being excellent in its own right (see left for details), serves as a condensed lesson in the history of Italian art. As mentioned earlier, the ways in which art forms can inspire one another, no matter where and when they were created, is paramount to the growth of culture. That's how culture evolves.



Probably the most interesting component of Tagliavini's images is the use of bespoke costumes – designed, drawn and painted by Tagliavini, obviously – and it's here that you see the most obvious influence of those aforementioned Renaissance and Mannerist artists, most notably the Florentine painter Bronzino, who has been a massive

inspiration for Tagliavini. The poker-faced and weirdly elongated figures of Bronzino's paintings were alienating at the time of their inception. They were seen as cold and false by audiences of the 16th century, but recent years have seen his paintings viewed in a more favourable light. The kinds of costumes worn by Bronzino's sitters

**Alchimiade, 2017,
from the 1406
series**

Budlake Post Office, housed in a small thatched cottage, served the village of Broadclyst at Killerton



PHOTO ROADSHOW

Year-round colour

Landscaped gardens and acres of parkland offer a wealth of photo opportunities at Killerton, says **Justin Minns**

Killerton is an 18th-century country house set in landscaped gardens and parkland in the middle of a large estate in the heart of the Devon countryside. There's plenty to photograph in the calm gardens, which have been designed for year-round colour and that extends beyond the formal gardens into the parkland and woodlands where wildflowers add splashes of colour among the trees in spring. Covering 6,400 acres, the Killerton estate is full of surprises. An Iron Age hill fort with views to Dartmoor tops a wooded hillside. Other gems waiting to be discovered include the 'Bear hut' summer house and Clyston Mill.

Justin's top tips

- 1 If you want to shoot a mass of flowers while including the wider view then a wideangle lens, combined with a small aperture, is ideal.
- 2 It can be tempting to grab a wideangle lens and shoot broad vistas, but this can lead to 'empty' looking pictures. Try using a telephoto lens to isolate a section of the landscape.
- 3 If you're visiting a property with your family in tow let your creativity run wild and include them in your pictures. Kids tend to move pretty quickly so use the opportunity to experiment with panning.



Fact file

Killerton

Location: Killerton can be found shortly after the village of Broadclyst in Exeter, Devon, EX5 3LE.

Cost: Free to National Trust members. Refer to the website for ticket prices and details.

Opening times: Vary for properties across the estate (including the Post Office, Clyston Mill, Garden, Chapel and House) – see website for full details, www.nationaltrust.org.uk/killerton.

IMAGE ABOVE © NATIONAL TRUST IMAGES/DAVID SELLMAN

Visitors to National Trust properties can take pictures out of doors for their own private use. Amateur photography (without flash and use of a tripod) is permitted inside some National Trust properties at the General Manager's discretion. The National Trust does not permit photography at its properties for any commercial or editorial use without first seeking permission from National Trust Images. Fees may be charged. (Licensing images of National Trust properties through professional image libraries isn't permitted). Requests to use any photographs for commercial or editorial use should be directed to images@nationaltrust.org.uk.

Shooting advice



Justin Minns

Justin is a landscape photographer and workshop leader who has been working with the National Trust for several years. His images have been widely recognised in photography competitions including Landscape Photographer of the Year. Visit www.justinminns.co.uk

Photographing wildflowers

In spring the woodlands at Killerton are alive with wildflowers – first snowdrops and carpets of cyclamen, followed by daffodils and bluebells. Our coast and countryside is busy with flowers from those first snowdrops in early spring until well into autumn and they make a great subject for photographers.

If you are lucky enough to find huge swathes of flowers, for example, a field of poppies, then a lot of the usual landscape photography techniques apply. A wideangle lens and small aperture is useful for showing the mass of flowers while still including the wider view, and getting close and tilting the camera down to place more emphasis on the foreground works well. Lighting, as always, is important so it pays to set the alarm early to catch the flowers bathed by the first warm rays of sunlight – poppies look particularly good when backlit by low light.

Telephoto landscapes

The high vantage points of Killerton's rolling estate reveal panoramic views across the Devon countryside, but such vistas can be difficult to capture. It's tempting to use a wideangle lens to fit in as much as possible, which can lead to 'empty' looking images. But it is possible to capture the essence of a view without seeing all of it, and using a telephoto lens, rather than a wideangle, allows you to isolate a section of the landscape. A lens in the 70–200mm (35mm equivalent) range is ideal. Look for a landmark, like a church steeple or an interesting tree in the foreground, to use as a focal point.

Telephoto lenses have the effect of compressing perspective, so as trees and fields recede into the distance they appear as 'layers' which adds depth to the image.



Panning

If you're visiting somewhere like Killerton on a family day out, there's no reason not to be creative, as this image shows!

This effect was achieved by panning – a technique that involves using a slow shutter speed and swivelling the camera to follow the subject as it goes past, blurring the background to convey a sense of movement. It's often used for shooting moving cars but it can work on anything that moves horizontally past: cyclists, runners, animals or children, for example.

It can take practice to get right so expect to shoot a lot of pictures before you get a keeper. Here are a few pointers: steady yourself by holding the camera with both hands, pushing your elbows into your body, planting your feet wide apart, and swivelling your upper body as you pan; start moving with your subject before you press the shutter, and continue to move with them after you've pressed it; your shutter speed will depend on how fast your subject is moving so experiment, starting at 1/60sec or 1/30sec. If the subject is following a predictable path try prefocusing on a certain area.



You can capture the essence of a view by selecting a small area

KIT LIST



▲ Panasonic Lumix G9

Keeping up with fast-moving subjects (like children and wildlife) is easy with the Lumix G9. This neat mirrorless camera has super fast AF, 20.3mp and offers high speed video.



▲ Lumix G X Vario 35-100mm f/2.8 lens

This telephoto zoom lens is ideal for capturing the essence of a view by isolating one part.



▲ Lumix G Macro 30mm f/2.8

With a minimum focusing distance of 10.5cm and 1:1 (lifesize) reproduction, this macro lens is perfect for shooting individual flowers.



▲ Lumix TZ200

Compact enough to fit in your pocket, the Lumix TZ200 has a 15x optical zoom (24–360mm), 20.1mp, and a 1in sensor. As a result, it's a popular choice with daytrippers and travellers.



Herbaceous garden
at west front of the
house at Killerton

© NATIONAL TRUST IMAGES/CLIVE INCHOLS

Join Panasonic LUMIX at Killerton in Devon

Come along between 10-5pm on 12/13 May

AS PART of its long-standing relationship as official photography partner for the National Trust, Panasonic will be holding events around a variety of stunning National Trust properties over the coming months. The team will be at Killerton in Exeter, Devon, on 12/13 May.

This family home and estate comprises an 18th-century house with glorious garden, surrounded by extensive parkland. The estate covers an impressive 6,400 acres with two chapels, farmland, woods, cottages, orchards and a working watermill.

Other Killerton highlights include an extinct volcano, an Iron Age hill fort, a 1950s post office with charming cottage garden, and distant views towards Dartmoor.

On the weekend of 12/13 May Panasonic LUMIX will be offering visitors to Killerton the chance to try out its latest cameras and lenses, and to take advantage of expert advice. Normal entry fees (and photo restrictions) apply – see page 24 for details. To find out more about Killerton visit www.nationaltrust.org.uk/killerton or phone 01392 881345.



© ANDREW STODMAN

Other events coming up

The Panasonic LUMIX Roadshow, in partnership with the National Trust, will be touring various properties throughout the year, and AP will be featuring articles to offer you tips for shooting some of these beautiful locations. See www.nationaltrust.org.uk/killerton.

Stowe	Buckinghamshire	19/20 May
Dinefwr	Wales	2/3 June
Studland	Dorset	9/10 June
Fountain's Abbey	North Yorkshire	16/17 June
Bodiam Castle	East Sussex	23/24 June
Lacock	Wiltshire	30 June/1 July
Knole	Kent	7/8 July
Mount Stewart	NI	18/19 August
Giants Causeway	NI	1/2 September
Dunham Massey	Cheshire	8/9 September



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How to get there

● **By car:** From the M5 southbound: leave at J28, go through Culmpton on the B3181, follow the brown tourism signs for Killerton on the B3181 heading towards Broadclyst. From the M5 northbound: exit J30. Follow signs for the B3181 Pinhoe/Broadclyst. Killerton is signposted on the brown tourism signs. Go through Pinhoe, then Broadclyst on B3181. Killerton is shortly after leaving the village of Broadclyst, turning on the left.

● **By rail:** Pinhoe, 4½ miles; Whimble, 6 miles; Exeter Central and St David's, both 7 miles.

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Low price, but still takes great photos

It's a bargain

Reader Portfolio in AP 31 March features images by Grant Pearce using a Nikon D3100. Lo and behold, Park Cameras are selling these same bodies from its second-hand shelf. What an amazing coincidence. I hope someone on a tight budget will benefit from their offer after seeing Grant's pics. As you tell us, there are no bad cameras, and we don't all need the latest equipment for good results.

Peter Bell

Yes, that is a total coincidence but you are right, great images can still be taken on older kit – Geoff Harris, deputy editor

This really bugs me

I subscribe to the excellent AP magazine, and having just received the email from you suggesting I photograph insects this weekend, I felt I had to respond. In the 'Mastering Macro' article (AP 24 March) the picture of the dragonfly laying eggs tells it all – it would have been photographed, at the earliest, in June. There are no adults around now and this could, largely, be said for the other insects you have suggestions for. Photographing insects over the first weekend of April would be tricky. It can be done although it will require a specialism not shown by Ross Hoddinott, but I suspect that he had no idea you would put this

strange idea at the top of an email. Perhaps Ross should have suggested a monthly timetable on what would be actually available.

Julian Cremona

Point taken, though the recent cold snap has not helped. Also the email is part of our weekly newsletter and has nothing to do with

Ross. Apologies for not making things clear – Geoff Harris, deputy editor

The Pen is mightier

In his article 'Mirrorless Bargains' (AP 7 April) Audley Jarvis refers to the 'classic 1960's Olympus half-frame rangefinder camera'. I owned an Olympus PEN-F camera during the 1960s, which was in fact a single lens reflex camera with a horizontally flipping mirror. It produced some amazing Kodachrome transparencies which much more recently, when scanned to produce digital images, have been projected to an image size of 10 feet wide.

Malcolm Gee

Whodunnit?

AP's editorial is literate and well-written, which is why I continue to subscribe. It would be good to have a by-line on articles in addition to the usual column authors. In particular, the article about the exhibition 'Life with the Kennedys' (7 days in AP 7 April) told us the snaps were by Mark Shaw, but who wrote the text, which was certainly worthy of attribution? A name at the end, next to the AP logo, would help. You attribute your short reviews, why not articles which are sufficiently reworked from the publicity material?

Lester Gilbert

Glad to hear you enjoyed the exhibition write-up. Members of the AP team often take it in

turns to write shorter pieces in the magazine, so we had decided to maintain consistency by leaving it anonymous.

However, we have relented, and from now on you will see a by-line next to shorter features. In answer to your question, I wrote the piece about the Mark Shaw exhibition – thanks for thinking it worthy of attribution – Tracy Calder, features editor

White House not right

I read with interest the recent article on the photographer who worked with John F and Jackie Kennedy ('Life with the Kennedys', 7 days in AP 7 April). The colour portrait of the couple was not taken in the White House. The location was Hammersmith Farm, the home of Jackie's stepfather, Bouvier, at Rhode Island. I don't wish to sound too pedantic, but I visited the location some years ago. On my last visit to Rhode Island I was told that the house had been sold to a private buyer and could no longer be visited.

Paul Varney

Compact Flash: not dead yet

In his 'Blast From The Past' on the Nikon Coolpix 990 (*Tech Talk* in AP 20 January) John Wade suggests that the CF memory card this camera uses is 'outdated'. But surely this is not the case, as the latest top-of-the-line DSLRs, for instance the Nikon D5 and Canon EOS 1D X Mark II, still make use of this excellent memory card system. Personally I prefer the CF card to the SD card; it feels much more robust and workman-like, and doesn't have that annoying little switch on the side which has caused me problems in the past.

On the subject of memory cards, nowadays, I have found it difficult to get hold of cards of a low-enough capacity to work with my older digital cameras. For example, my Konica Minolta



Douglas prefers using CompactFlash cards instead of today's SD cards

Dimage Z3 compact won't work with anything larger than a 1GB card, and these are becoming increasingly difficult to get hold of. I imagine some of you will say 'Why bother with a 14-year old digital camera?' to which I would answer: 'Why not?' The Z3 is still a very usable camera, with a decent stabilised zoom lens and an equally decent EVF. So why would I not want to bother? I hate throwing away something which is still working.

Douglas Thomson

You make a good point. It's true that many top-end cameras still support CF cards. In John's defence, CF cards aren't such good value as comparatively sized SD cards, but if your cards still work, keep using them. We sympathise about the Z3 storage issues, too. Few things in life move on faster than digital technology, for better or for worse – Geoff Harris, deputy editor

Phone shame

Thanks to the arrival of phones with cameras it seems everyone is a photographer. But sometimes they point their phones in the wrong direction. I was visiting friends in Aberdeen, Scotland, recently and witnessed a sight that sickened me. An elderly lady had passed out on a busy street and was being treated by paramedics.

Unbelievably, some passers-by stopped, took out their phones and began taking pictures/videos of the scene. Those morons were unashamedly recording what could very well have been the end of that poor lady's life. I heard later that she'd been released from hospital. But it didn't alleviate my disgust at those insensitive ghouls who ignored a paramedic's plea to 'show a bit of respect'. Quite what they intended to do with the images they'd captured I have no idea. But it was a disgusting spectacle. Respect? They clearly didn't know the meaning of the word.

Kevin Wilson

This is a worrying trend. As well as ghoulishness, people hope that their footage will 'go viral' or some news outlet might buy it. How shameful to ignore a person in need, just for five minutes of fame – Geoff Harris, deputy editor

LETTER OF THE WEEK



Stop and search

One of your journalists, and perhaps your readers, might wish to have a look at the website The Law Forum, which published a post about a black person engaging in his hobby of making short videos being stopped by a police officer and required to provide ID (www.thelawforum.co.uk/photography-stopped-police). I mention the hobbyist's colour as the person writing about it appeared to believe that the police had targeted him and/or pursued the issue because of his colour. As AP often refers to video functions on cameras, this is a relevant issue to your magazine and readership.

The item is dated 10 December, 2017, so is relatively recent – certainly long after official police guidance was issued to the police by Andrew Trotter in 2010. Apparently, according to the writer of The Law Forum post, police had initially requested his personal details, which he provided, and then 'insisted' that he provide a photo ID. The officer did not say under which legislation he was doing this, and the photographer certainly was not under arrest. As he didn't have his wallet with him and, therefore, no photo ID, the officer apparently insisted – despite initial refusal – that he drive the photographer back to his home so that he could collect a photo ID. What would the photographer's neighbours have thought, seeing him being transported in a police car? Who would have automatically assumed that he was getting a lift home because he had dared to use some sort of camera or video in a public place?

As the photographer himself said, 'It left a bitter taste in my mouth so I did not go back and complete my video.' He also wrote that in his town, he had never seen the police stop a white photographer.

Some of your readers might wish to comment on this article. Apart from my preference for physical magazines over websites, I would not put my comments on The Law Forum website as the company running it appears to operate a form of copyright-grab as seen in the '4. Data posting' section under their terms and conditions.

Jill Beeton

Thanks for sharing this, Jill. We will check the story out, but the guy should definitely complain if he feels he was the victim of police racism. We are planning to run a refresher feature on photography and the law – and other ways photographers can protect themselves in 2018, so watch this space – Nigel Atherton, editor

Win!

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Grade U1 card will support 4K and has read speeds of up to 95MB/s and write speeds up to 20MB/s.

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*FOR THE PURPOSE OF THE COMPETITION, THE DEFINITION 'AMATEUR' REFERS TO A PERSON WHO EARN'S 10% OR LESS OF THEIR ANNUAL INCOME FROM PHOTOGRAPHY OR PHOTOGRAPHIC SERVICES.



© ERIC BROWETT

Round Two

Fur and feathers

We would like you to train your lens on creatures great and small. This is an open round, so we are happy to see shots of everything from garden birds and pet poodles to crabs in rock pools and lions prowling the scrublands. Do some research first, as pictures showing an aspect of animal behaviour tend to hold a viewer's attention for longer.

YOUR FREE ENTRY CODE

Enter the code below via Photocrowd to get one free entry to Round two - Fur and feathers

APOY24637142

TO ENTER VISIT
WWW.AMATEURPHOTOGRAPHER.CO.UK/APOY



Canon Ambassador Brent Stirton on blindness: There are more than 40 million blind people in the world today. Most of them don't have to be – people simply need access to decent eye care from an early age. Sadly, millions live without it and are forced to experience an ever-darkening world. It doesn't have to be that way.

I was in India working on a story about a cure for blindness when I heard about an amazing school for blind students. It's one of the few facilities of its kind in India, a place where many blind people are condemned to a lifetime of begging – a short and hard existence. This school represents a rare investment in care for the blind and is linked to a hospital that performs free surgery for the poorest of the poor to help them regain their sight.

On my first day there, I noticed a tight knit group of boys with albinism, a congenital disorder characterised by a partial or complete absence of pigment in the eyes, hair and skin. They have about 5 percent of their sight – essentially, they're legally blind, but can make out shapes. Their condition not only makes them susceptible to skin cancer, but also causes them to slowly lose their sight. I did a formal portrait with these boys on that trip, and I've returned to the school over the years to photograph these remarkable individuals as they've grown older. One day, I hope to capture them in productive roles in Indian society, utilising the skills they've gained from their schooling. That would be very satisfying.

For a photographer, sight is everything. If I can't see, I can't take pictures, and if I couldn't take pictures, I don't know what I'd do. In a way, blind people symbolise my greatest fear. But when, as they often do, they rise above the afflictions they've suffered in life and prove what worthwhile members of society they can be, they embody the triumph of the human spirit. This school has given students, often from the poorest of circumstances, a genuine sense of self-worth. It's given them solidarity, purpose, and completely changed their lives.

Photographing them has certainly done the same thing for me.

Find out more on [canon.co.uk/pro](https://www.canon.co.uk/pro)



© Brent Stirton, Canon Ambassador

Canon

Live for the story_

RISING STAR



Lily Bungay

Former PR executive **Lily Bungay** talks to AP about her fascinating journey and what drives her love for documenting the story of human life

When did you first become interested in photography?

I started working at Nikon in a marketing role. I wasn't particularly interested in photography at first, and actually I thought it was going to be a temporary job. But when you're surrounded by incredible imagery and talking about cameras every day, it's hard not to become excited about photography. There was all this incredible equipment and I thought I would be a fool not to have a play – so I did.

Have you had any professional training or are you self-taught?

I started by practising at home, taking self-portraits, then walking around London taking pictures of life as it happened, but it was two years before I took an image I was happy with. I signed up to an evening course, which covered all the basics. The most important lesson I learned from it was to really learn how to use your camera by shooting in manual.

What interests you about human relationships in particular?

For me, it's all about finding a connection with other human beings. Whether that's between myself and the person I'm photographing or with the person

viewing my images. I get a huge amount of satisfaction from knowing that people can relate to something they see in my work. I sometimes worry that the projects I do are not political enough, that they are too personal to me, but what I'm learning is that the personal is universal and so even if I were to photograph a project about my family for example, everyone could connect to it in some way or another.

Who do you like to photograph?

I'm very much drawn to the elderly, not just because they have interesting faces. They have this kind of confidence that they've been there and they've seen it all. I've been hanging out with a lady called Monica who's 91, and we've become good friends – we even went for Sunday lunch recently. She said yes to being photographed for my project on nonagenarians. After I took her picture she said, 'Your turn' – she got out her iPad and asked me to pose for a shot.

Who are your main influences?

One of my tutors, Edmund Clark, has carried out a residency in Europe's only therapeutic prison and his work portrays the notion that when individuals go behind bars, they lose their identity and are reduced to a binary state of evil. He

Helen and her carer Jodie. Helen is an incredible 97 years old, and was photographed for a photo project on nonagenarians Fujifilm X-T2, Fujinon XF 23mm f/1.4 R, 1/250sec at f/2.5, ISO 2000



has combined pinhole portraits with video footage and pressed flowers picked from the prison. His work causes you to pause and think about prisons, trauma and transformation in a completely new way.

What equipment do you use?

I use a Fujifilm X-T2 and the Fujinon 23mm f/1.4 XF R and Fujinon 56mm f/1.2 R XF. I always shoot in manual mode and tend to keep my aperture really wide open.



Spontaneous moment on a bridge in Verona
Fujifilm X-T2, Fujinon XF 23mm f/1.4 R, 1/480sec at f/1.4, ISO 500



Portrait painter James Hayes in his studio
Fujifilm X-T2, Fujinon XF 56mm f/1.2 R, 1/250sec at f/2, ISO 640



How important is social media to you?

A lot of people who hire me as a photographer mention something they saw on my Instagram feed rather than my website. I think social media is an invaluable tool for exposure. It's where I get a lot of my inspiration from, too.

What advice can you offer when it comes to street photography?

As a female photographer, I definitely think you can get away with more. If someone looks at me oddly I'll smile and tell them I'd love to take their picture. I tend to go to busy places like Soho or Brick Lane, where people are less conscious of pictures being taken.

What advice would you give to a newcomer to people photography?

Spend the first 15 minutes talking to the person. Striking up a connection will put them at ease and make them relax. If you're interested in photographing particular people, like the project I'm

doing on people in their nineties, I would recommend using Facebook. I've been amazed by the responses I've got just from putting up a quick post. Don't forget, people do like to be asked to be photographed.

What's your dream assignment?

I would like to document how Japan is evolving to cope with its rapidly ageing population. Fewer people are having children, and all areas of society are having to adapt to cater for the elderly. I think other countries will have a lot to learn from how Japan addresses this issue. I would love to meet some of the oldest people in Japan and understand how they navigate daily life, as well as document initiatives that are addressing the problems an ageing population brings.

Do you plan to make a career out of human-relationship photography?

I would love to, in some capacity. There's not a lot of money to be made in photojournalism and documentary

photography, but if I can use my weddings to fund personal projects, I see that as being a good direction. If a personal project gets picked up or if someone wants to help me make a book, I'd be happy to approach it that way. I think it's good to have a portfolio career with different income streams and hopefully this will allow me to focus on what I want to do.

Do you believe documenting human relationships can instigate change?

I think that a huge amount of weight is loaded onto photography's shoulders. The way images are presented and the way they encourage readers to engage is crucial. Photography can have – and does have – the ability to create connections. It transcends any language barrier and everyone can connect with images that focus on a human relationship. But we are saturated with images every day, so as a photographer you have to work really hard if you want yours to stand out from the crowd.

Lily Bungay is currently studying Photojournalism and Documentary Photography at London College of Communication. She discovered her love of taking pictures only after landing a job in marketing at Nikon. Since then, she has dabbled in everything from wedding to travel photography, but it's capturing and celebrating individuals that has captivated her the most. Visit www.lilybungay.com.



If the light is dull, set the white balance to 6400K to warm it up
 Canon EOS-ID X, 500mm, 1/1250sec
 at f/5.6, ISO 1600

ALL PICTURES © PAUL HOBSON

This was a tricky one to expose for because of the contrast between the warm sunlight and the darker woodland behind
 Canon EOS-ID X, 700mm, 1/1250sec
 at f/5.6, ISO 800



WILDLIFE WATCH

Nightingales

These migratory birds arrive in Britain for spring, says **Paul Hobson**. Once heard, the song of the nightingale is never forgotten

AS NIGHT gives way to the encroaching dawn the still, cool air is punctured by loud, liquid notes. It is loud. Much louder than you would expect, the nightingale's sound is also arguably the most beautiful of all British songsters.

Nightingales prefer tangled woodland, particularly coppiced areas with a good scrub layer. The birds are never easy to see because they love nothing better than skulking through the vegetation. The male and female look virtually the same, are slightly bigger than robins, and are a rather non-descript brown with a pale breast. Unfortunately many suitable-looking woods won't hold nightingales so the best way to locate them is to visit a well-known reserve which has a strong population of the birds. The Discover Wildlife website is a good place to

start (www.discoverwildlife.com/british-wildlife/places-hear-nightingale-uk).

The easiest way to locate the birds is to arrive an hour before dawn and walk the paths of your chosen woodland. Never stray from the paths as you can disturb the birds by trampling the vegetation. The key is to use your ears to locate nightingales, not your eyes. Stand still and listen. The male's song is loud and carries quite a distance. If you are not sure what to listen for, learn the song by playing it on your computer – a number of websites have recordings. Once you have located a singing male make your way slowly and quietly to the area he is singing from and wait until the light levels allow you to see more clearly.



Paul Hobson

Based in Sheffield, Paul is a professional wildlife photographer. He uses his images to work with local and national organisations and has won a number of awards in national and international competitions. His book, *Wildlife Photography Field Skills and Techniques*, shows you how to photograph Britain's wild animals and plants. See www.paulhobson.co.uk.

KIT LIST

Lens ▲

Your biggest lens, perhaps a 500mm, is ideal with a full-frame camera. If you have a cropped sensor camera and can add a 1.4x converter, then a 100-400mm or even a 300mm with a 2x converter would be fine.



Tripod head ▼

Either use a ball and socket or a gimbal so you can quickly move the lens in all three planes. A pan head and tilt is too cumbersome when you don't know from where the bird will pop up.



Tripod ►

Often you will be shooting at eye height on a path. Handholding the camera for an hour or two will give you arm pain, so a tripod is essential.





Shooting advice

The best time to photograph a singing male is roughly the last 10 days of April, before the female joins him. He will now be singing louder, longer and on more prominent perches in his territory. He will start singing before dawn and carry on intermittently for a few hours after the sun rises, so this is the key time to photograph.

You will be shooting from a public path and the birds will be able to see you and probably be used to bird watchers and walkers. However, it is best to dress in drab browns or greens, speak in hushed tones and move quietly and slowly.

The best lens is your longest. I would keep camera body and lens on a tripod to stabilise the lens. Male nightingales sing with their beak held wide open for a few seconds at a time. You will need to use a fairly high speed (at least 1/500sec) to freeze the motion of the beak. I suggest using a low aperture, around f/4 or f/5.6, to blur the background slightly, and use the ISO to get the correct speed. Exposure is always difficult because you will be firing into woodland. What you are hoping for is the male to sing from a prominent perch. It does no harm to trial a few exposures before he arrives to judge whether you need any exposure compensation.

Think about your position, to minimise background distractions such as branches
Canon EOS 20D, 700mm, 1/500sec at f/5.6, ISO 400



About the nightingale

Nightingales are migratory birds arriving in Britain around mid-April. Males tend to arrive 10 days before females and seek out scrubby woodland.

- **Location** Southeast England dominantly. Essex, Suffolk, Norfolk and Kent hold about 70% of the UK's population.
- **Size** 15-17cm long, wingspan of 23-26cm
- **Nest** A secretive bird, nightingales like to build nests in undergrowth among dense shrubbery out of dead leaves and grasses.
- **Diet** Nightingales mainly feed off insects found on the ground and will eat berries in the autumn.
- **Population:** 6,700 breeding pairs in the UK

Raise your profile



Harding's Rookery. A Beech tree forest next to the Ashridge College house, Ashridge Forest
Sony Alpha 7R II, 24-70mm, 1/5sec at f/9, ISO 100

with **Camera Raw**



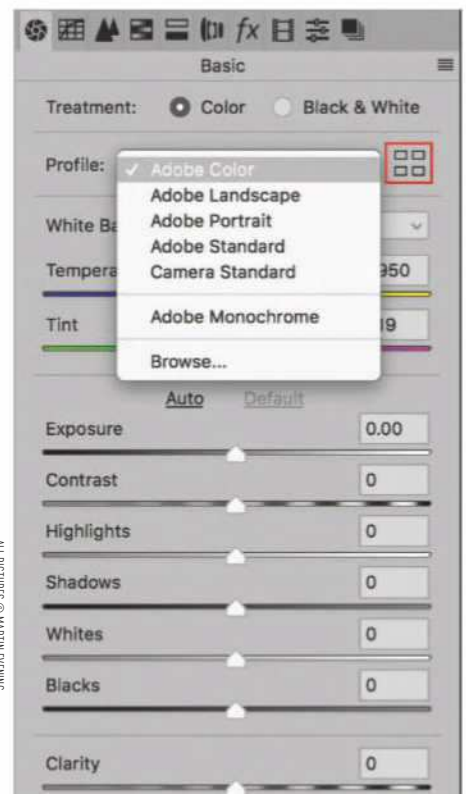
The latest updates to Camera Raw and Lightroom make using camera profiles easier and introduces the new creative profiles. **Martin Evening** explains all



Martin Evening

Martin is a photographer with a commercial background in beauty photography. He is known for his in-depth knowledge of Photoshop and Lightroom and as an author on digital imaging. Visit www.photoshopforphotographers.com

Camera Profiles have long been hidden away in the Camera Calibration panel. However, the latest releases of Camera Raw and Lightroom sees the Profiles menu repositioned up front at the top of the Basic panel. This now makes profiles more obvious and encourages you to explore the available profile options first before you start adjusting the tone and colour settings. In the past, Camera Raw profiles were for adjusting raw photos only. But the new creative profiles can now



ALL PICTURES © MARTIN EVENING

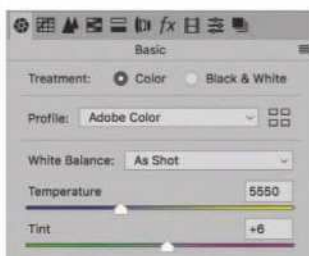
Default sharpening

From now on, whenever you open new raw photos in Camera Raw (or import to Lightroom) the Adobe Color profile is applied by default. At the same time any of the new profiles also apply a sharpening amount of 40 in the Detail panel instead of 25. This is to address assertions that Capture One raw processing is sharper than Camera Raw. While Capture One can produce nice sharp results, the perception that it is sharper than Camera Raw is mainly down to the fact that the default settings in Capture One happen to apply a more aggressive sharpening. Adobe has traditionally tended to apply standardised settings for the tone, colour and sharpness and therefore been more conservative. The new Adobe Color profile now applies slightly more tone contrast, enhanced colour and stronger default sharpening.

These are default settings so if you prefer to use the previous Adobe Standard profile you can do so. If you wish to keep the original defaults, open an image in Camera Raw that has had no other adjustments applied to it. Select the Adobe Standard profile and reset the Detail panel Amount sharpening to 25. Then go to the Camera Raw dialogue fly-out menu and select 'Save new Camera Raw Defaults'. This will apply the chosen profile selection and sharpening settings by default to all new images (which can be refined via the Camera Raw preferences). Similarly, if you are opening new images expecting to see the Adobe Color profile applied, but aren't, it is most likely because you have existing Camera Raw defaults applied. To restore, select 'Reset Camera Raw Defaults'.



Apply the chosen profile selection and sharpening settings by default to all new images



be applied to any image. To access the Profile Browser, click Browse from the Basic panel Profile menu, or click on the Browser icon highlighted in red.

Adobe raw profiles

The top section of the Profile Browser contains all the profiles you would want to apply prior to making any adjustments. Starting with the Adobe raw profiles, these aim to apply a standardised profile look regardless of the raw camera file type. Therefore, if you were to photograph an event using say, both Canon and Fujifilm cameras, whenever you apply an Adobe raw profile such as Adobe Color, Adobe Landscape or Adobe Neutral, these should result in similar looks, despite being shot on different cameras. At the same time these Adobe profile looks have all been updated to provide improved tone and colour rendering. To explain in more detail how such consistency is achieved, behind the scenes Camera Raw applies first an Adobe Standard tone and colour profile correction (according to the camera file type) and then adds a further profile correction on top (such as Adobe Color or Adobe Vivid).

The biggest change to note here is that the new Adobe Color profile is now applied by default in place of Adobe Standard. The difference between the two is fairly subtle, but Adobe Color applies a slightly stronger tone contrast and adds more warmth to the reds. Crucially, applying Adobe Color to newly opened raw images affects the sharpening settings too (see Default sharpening). Advanced users may happen to have custom profiles they created using the free Adobe DNG Profile Editor program. These will appear listed in a

CAMERA RAW PROFILE TIPS



Black & white profiles

The black & white profiles can be a useful place to start when converting a photo to black & white. You can roll the mouse over the B&W profile options to see which you like best. Having done that, the Black & White Mix panel sliders remain active, which means you can continue to adjust the sliders to refine the adjustment and achieve the desired look.

Adjust the profile intensity

Whenever you have one of the creative profiles selected, the Amount slider, which appears at the top of the Profile Browser, becomes active. You can drag this slider to adjust the intensity of a particular profile effect. For example, if you have a black & white profile selected you can use this to subdue or intensify the strength of the black & white adjustment.

Profile Browser management

With the Profile Browser open you can simply hover the cursor over a profile in order to preview the effect. Then you can double-click to apply a profile and dismiss the browser. The profiles can be displayed in either a Grid view or List view and you can use the radio button filters to show the colour or black & white profiles only.

separate 'Profiles' category and, below that you'll see a Legacy profiles group to maintain backward compatibility with older versions of the Adobe raw profiles.

Creative profiles

The bottom section contains creative profiles. You will most likely want to apply these after having first optimised the tone and colour. Essentially, these profiles can be used to add special effects. These are organised into the following groups: Artistic, Modern and Vintage – plus there is a B&W collection of profiles with different black and white conversions.

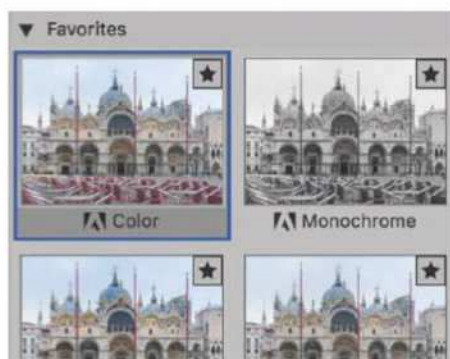
In a way selecting one of these profiles is a bit like choosing a preset, that is, you select an option and the image changes. However, under the hood, creative profiles now take advantage of 3D Look Up Tables (LUTs) and can also apply nearly any of the effects that are possible within Camera Raw or Lightroom. You can always use presets to include a specific profile so that selecting a preset applies a profile rather than alters the Develop settings (or, you can have it do both). Unlike presets though, profiles apply relative rather than absolute adjustments. You see, the problem when using some Camera Raw presets is that the preset settings apply fixed settings. These may work well with some images, but can't be guaranteed to work for all. The creative profiles, on the other hand, effectively apply a filter adjustment on top of the settings you have applied already rather than substituting existing settings with new values, which might ruin the image. Selecting a creative profile, however, does not affect any slider values. Plus, you can use the Amount slider to vary the effect intensity. AP



A JPEG (left) and a raw capture (right) using the Camera Standard profile. The raw processed image appears near enough the same as the JPEG when the Camera Standard profile is applied

How to match your camera 'looks'

The Camera Matching profiles apply a profile that aims to match the colour look settings in your camera and this will vary depending on the type of raw file you have opened in Camera Raw. For example, if you select the Standard profile, this applies a profile correction that matches the standard camera look (as opposed to what Adobe believes the best standard look should be). This can also be referred to as the 'JPEG look'. For example, if you capture both raw and JPEG and review the raw and JPEG photos alongside each other in Bridge, the initial (camera embedded) raw preview will appear identical to the JPEG, but after a few seconds change appearance as the Camera Raw rendering kicks in behind the scenes and applies the default Camera Raw profile. This used to be Adobe Standard, but is now Adobe Color. However, if you choose to apply the Camera Matching Standard profile, the raw look should near enough match the JPEG. And, if you happened to shoot with the camera in say, Velvia/Vivid mode on a Fujifilm X camera, then applying the same Camera Matching profile to the raw file will give you a close match.



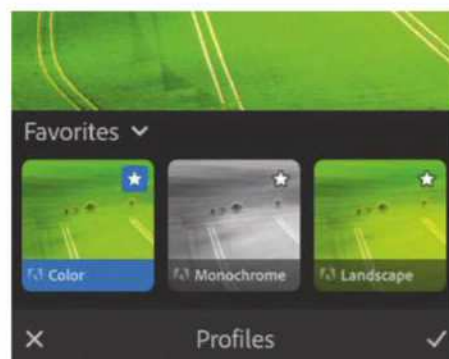
Marking favourites

With so many profiles to choose from now it can be hard to know which to choose. To make things easier you can click in the top left corner of a Profile Browser thumbnail to toggle on or off as a favourite. Profiles that have been marked as favourites will then appear listed in the Favorites profiles section.



Adobe Portrait profile

The previous Camera Portrait profile tended to apply too warm a colour to skin tones. The new Adobe Portrait profile has been designed to improve the appearance of portrait images. This new version of the profile expands the colour resolution for skin tones and helps to ensure better colour and tonality of portraits of people for all types of skin tones.



Profiles in Lightroom CC and mobile apps

To coincide with the launch of Camera Raw 10.3 and Lightroom 7.3, the Lightroom CC for desktop program as well as all the Lightroom CC apps now also let you select profiles. If editing in, say, Velvia/Vivid mode on a Fujifilm X camera, then applying the same Camera Matching profile to the raw file will give you a close match.



The G9's electronic shutter and fast burst-shooting modes were used numerous times to nail the perfect positioning of bikers in the frame
Panasonic Lumix G X Vario 35-100mm f/2.8 II
Power OIS, 1/1000sec at f/6.3, ISO 640

To the ends of the

When packing for a trip to a remote subantarctic island, **Dan Milner** needed a camera capable of withstanding anything the climate might throw at it. Would the Panasonic G9 be up to the job?



Dust, dirt and damp are part of any mountain bike shoot anywhere in the world, and can be tough on camera gear. So when I had the idea to document a pioneering mountain-bike trip to a remote and stormy island off the southern tip of South America, I only increased the potential for equipment disaster. Luckily for me, I was offered a new Lumix G9 for the trip, so not only could I let someone else's gear take the beating that would no doubt ensue and simply hand it back at the end (after a quick wipe down), but also I'd get the opportunity to give the latest mirrorless offering from Panasonic a good field test.

Pitched as an outdoor and wildlife camera, the G9 should be more than capable of dealing with whatever a subantarctic location throws at it. But committing to an unproven and unfamiliar camera for a shoot three days' travel away is a risk. I'd need to trust Panasonic's claims of weather sealing and robust build, but I threw in a back-up Lumix GH5 body, too – just in case. Would I need it, or would the G9 deliver?

As a professional 'adventure' photographer, I use whatever gear is best for the job, swapping between set-ups depending on the assignment. I've used Nikon DSLRs, Canon EOS 35mm and digital bodies, Leica rangefinders and a Contax G2 to document expeditions to places such as Afghanistan, Ethiopia and Svalbard. Since much of my work is at high altitudes, I'm always looking for portable solutions – after all, my back isn't getting any younger.

Weighty issues

When I picked up the G9 body, I was surprised by how hefty it was; it certainly didn't feel as if it would instantly halve my physiotherapy bills. It weighs 658g – a decent 200g saving over my Nikon D750 – but is 200g heavier than the Fuji X-Pro2 body that has become my lightweight go-to. Of course, the body is only part of the gear you need for a shoot. Where Micro Four Thirds comes into its own, at least weight-wise, is as a system. Going lightweight usually means choosing primes such as the Zeiss 18mm f/3.5 and Nikon 50mm f/1.4 instead of heavier zooms to complement the essential 70–200mm f/4. Even my 'lightweight' Fuji kit gets pared down to 12mm, 23mm and 90mm primes, and while this delivers a more manageable backpack, it means more legwork to nail the desired composition – something that adds time – and risks dustier sensors from the many lens changes.

Grabbing the Lumix lenses, I could almost hear my physiotherapist sigh. Packing the G9 with the 7–14mm f/4, 12–35mm f/2.8 and 35–100mm f/2.8 – covering the full-frame equivalent of 16mm to 200mm – hacked a whopping 1.5kg off the equivalent Nikon gear. It even pipped my Fuji X-system kit by a kilo. When you're packing to survive a multi-day mountain bike ride in extremes of weather, every lesser gram helps. Despite their small size and weight, the lenses felt balanced on the G9.

At a glance

£1,499 body only

- 20.3MP Micro Four Thirds MOS sensor
- ISO 200–25,600 (expandable to ISO 100–25,600)
- 60fps continuous shooting
- Five-axis Dual IS II image stabiliser
- 4K video up to 60fps (150Mbps)

earth

☞ The trip was an eight-day exploration of Navarino Island, a remote Chilean outpost on the southern side of the Beagle Channel – the same stretch of water sailed by Fitzroy and Darwin 200 years earlier. Navarino is wild and windy, and its steep and imposing Dientes de Navarino mountains rise straight from the cold waters of the Beagle to almost 1,200m. The summits here are snowcapped year round, but a 35km hiking trail threads across the mountain passes and through southern, beech-choked valleys just below. This Circuito de Navarino trail is wild and rudimentary, and lacks any infrastructure aside from occasional waymarkers; once you're out among these mountains, you're on your own. This is the most southern hiking trail in the world, and it would be the focus of our mountain bike story.

Our plan to basecamp a third of the way into the circuit meant getting all my camping gear and clothing stuffed into, and strapped on to, my F-Stop Kashmir UL photo pack, and made

me glad of the tiny lenses. Even after adding the beautiful Leica DG Summilux 15mm f/1.7 for portraits, the whole lot fitted into a space about the size of a workman's lunchbox. Of course, the small size of the G9 set-up is due to the cropped sensor size, but I've always been an avid fan of the resolving power of full-frame cameras. As such, I didn't commit to taking the G9 on this trip until I'd fired some test shots at home. But not only did the Lumix lenses show impressive edge-to-edge sharpness (including the G Vario 7-14mm wide open) but the rich tonal range and strong detail of the G9's raw files showed how very capable its 20.3MP MOS sensor is. In fact, the initial test shots proved so solid, I used the G9 on a commercial shoot in the dusty north of Argentina en route to Navarino, and I'm confident they'll easily stand up to billboard use.

The G9's Four Thirds sensor has a native file format of 4:3. You can easily switch between this and the more familiar 35mm-proportioned



Sunny days on Navarino island are not uncommon Panasonic Lumix G Vario 7-14mm f/4, 1/1000sec at f/5.6, ISO 500

Dan's mountain biking tips

Start by asking yourself what story you are telling. Is it about the rider or the landscape?

Commercial bike shoots are usually about capturing the detail of a bike or product, or conveying a feel of this kit in use, while adventure trips are more about capturing the ordeal and the achievements in context. It's a common misconception that fast autofocus is paramount when shooting mountain biking. If you're tracking a final sprint, then continuous AF is key, but for most of the mountain bike adventure trips I shoot, I compose the scene that best tells the story of our endeavour and let the riders pass through it. This usually means finding a section of trail that has shape and depth – perhaps a winding S-turn to carve around or a rock staircase to roll down – that also lets me capture the moment when the rider naturally 'throws some shape'. Body form and language play a big part in adding energy to a shot – you won't win any praise if the rider in shot looks as if they are on the way to the shops, no matter how dramatic your backdrop.

Unless I'm panning a shot to add motion blur, I use a 1/1000sec shutter speed and, depending on the focal length, f/4 or f/5.6 when prefocusing on a spot the rider will pass through. For wide landscapes I shoot at f/8, knowing these are likely to be printed as a double-page spread. Then I'll shoot a burst at nine or 10fps as riders move through the scene. If the light dims, I change ISO. Shooting at 18mm wide and 200mm focal lengths adds variety, and helps build a story, but bear in mind a wideangle lens can render round wheels oval if they are too close to the edge of the frame.





Fishing boat in the
one town on the
island, Puerto Williams
Panasonic Lumix G X Vario
12-35mm f/2.8 ASPH,
1/200sec at f/4.5, ISO 200



The Circuit de Navarino trail was
a tough testing ground for the
G9. However, it didn't falter
Lumix G X Vario 12-35mm f/2.8 II ASPH
Power OIS, 1/320sec at f/4.5, ISO 500

3:2 (or 1:1 and 16:9) in the set-up menu, but the full 4:3 sensor coverage remains visible in the EVF as shaded bands above and below the brighter 3:2 image. Even though I'm familiar with framing lines in rangefinder cameras, this extra visible coverage took a little getting used to on the G9 when shooting, but ultimately it helps with composition by letting you see what lies just outside 3:2 framing, at least above and below. As the camera records 4:3 format files whatever format is selected, you can reframe the final 3:2 image slightly if needed during processing. It's not something I'd look for, but it's nice to have.

The advantages of EVF

Having no laptop at our wild camp spot deep among Navarino's peaks meant reviewing images in camera. If, like me, you're long-sighted and need glasses to view a rear LCD screen, reviewing images gets a whole lot quicker and easier with an electronic viewfinder (EVF). The G9's EVF boasts a massive 0.83x magnification and I used it for everything – in fact, the rear monitor almost became redundant, aside from when I flipped it out to shoot from ground level or used its touchscreen to delete images. Being able to navigate menus or see shooting data in the EVF while reviewing meant being able to readily check compositions and exposures, but despite its 3,680k-dot resolution, I found the EVF became too grainy when zooming in to check focus accurately. I still needed the rear monitor's 100% zoom, and my glasses, for that. While not too useful when shooting action, the rear LCD offers a whole host of other possibilities, including using its touchscreen capability to select focus points and shift focus during a sequence.



It also offers access to useful, and otherwise menu-buried options, including white balance and image size.

Mirrorless cameras are notoriously power hungry, so committing to a three-day, two-night camp out in what would turn out to be sub-zero temperatures was a gamble. How many batteries could I expect to go through in three days? My Nikon D750 can blast through 1,000 or so shots from one small 1900mAh battery in good weather, but my experiences with the Fuji X-Pro2's 1260mAh battery have taught me to play safe. I packed four G9 batteries for our three-day camp out, but happily, just two saw me through 812 shots plus a few short video clips in cold weather. Turning off features such as auto-review helps save power and on other expeditions, when our gear is portered for us to camp, I often take a Power Gorilla external power pack to recharge batteries. The G9's USB 3.0 charging port is a welcome feature for this kind of recharging on serious out-in-the-wild trips.

You don't venture to the world's southernmost trails without a good chance of being snowed on, and it came as no surprise when the sunshine that greeted our arrival in camp was followed by rain... then hail and, finally, snow. Shooting my co-adventurers stumbling through a blizzard resulted in images that drive home the endeavour we'd undertaken, but it meant pulling the G9 out in some pretty hostile conditions – all the time knowing we would be returning to cold, damp tents rather than warm hotel rooms afterwards. Such tents don't make the best drying rooms, but the G9 dealt with the challenge of damp without serious complaint, aside from a hint of fogging under the top LCD screen the next morning. It's something I've found in almost all my cameras in these kind of conditions, whatever their claims of weatherproofing. Similarly, the Lumix lenses' seals kept the wet out, despite shooting in conditions that needed me to repeatedly wipe the front element clean of snow. When I popped the images on the computer back home, they proved that the G9's dust-removal function did an admirable job, although this function is buried in the camera's menu. Luckily, most of the G9's key controls, such as shooting mode, drive speed and AF/MF selection are managed by top- and rear-positioned manual switches and dials rather than via menus, making them easy to use and change quickly when wearing thin bike gloves.

Custom functions

Similarly, the AF-point joystick is ergonomically and instinctively positioned for thumb control, but I found the shutter release was a little too sensitive, meaning that a fair few accidental shots snuck on to my SD cards, whether I was shooting with gloves or not. Meanwhile, the front-positioned depth-of-field preview button is useful for checking depth of field, especially when making use of fast lenses such as the Leica Summilux 15mm f/1.7, but I'd rather see this as a dedicated DOF-only button, stopping down to preview only while it's pressed, rather



than cycling through DOF and a shutter-speed-effect preview (why would anyone need that?) each time it's pressed.

The G9 has a thick, 340-page manual that reflects its vast customisation potential. While JPEG picture modes aren't my thing, being able to customise the likes of the main control dials and frame rates is key to simplifying my workflow. The G9 boasts a staggering 20fps raw image capability – the most I've ever had in a camera – and while there are times that 20fps (or its incredible 60fps capability, with images extracted from a 4K MP4 file) might be useful, say to capture detail of dirt sluicing off a wheel, 12fps is more than enough to capture the adventure element. It's rare for me to shoot bursts of more than 20 or so frames on mountain bike shoots, burning images to my UHS-II cards never hindered my workflow, as the G9 has a seemingly limitless buffer capacity.

While a degree of speed is crucial to capturing action, the role of AF is often overestimated in many action sports shoots. Certainly an EVF 120fps refresh rate meant I never lost line of sight with my riders as they flowed down a trail, but unlike motor racing or football, in which you track the subject with AF, shooting mountain biking on these adventure

trips is about prefocusing on a spot you know the rider will pass through. That way, you have more freedom of composition to paint your subject into the bigger environmental picture, rather than be dictated by AF-point layout. While Panasonic geeks might be disappointed that its claimed world's-fastest AF wasn't put properly to the test, I used it to more accurately focus on rocks and roots instead of people, before locking off the focus and calling my riders through. Being able to choose a pinpoint AF point is great for such precision focusing, as is being able to enlarge the subject through the EVF when in manual-focus mode. As I regularly use MF, this zooming ability to accurately check a focus point is something I now miss on my DSLRs with optical viewfinders. Focus peaking swamped the viewfinder of this early G9 sample with red lines, though, so I quickly turned it off. The camera as released now offers two sensitivities of focus peaking, allowing you to customise it in the EVF.

While the photography-orientated G9 follows its video-flavoured GH5 sibling, the G9 is not short on video capability, offering full 4K 60fps MP4 output. Part of my brief was to produce a short film from the trip, and the G9's stabilisation came into its own when



The Dientes de Navarino mountains rise steeply from the sea and provide an impressive backdrop for the world's most southern trail
Panasonic Lumix G X Vario 35-100mm f/2.8 II
Power OIS, 1/1000sec at f/5.6, ISO 500

to attempt one and use the three-axis pivoting rear monitor to let me compose and shoot with the camera at almost ground level. Using the G9's self-timer and bracketing +/-1 stop with a slow shutter speed, then combining the images into a single HDR image in Lightroom, gave an arty look to what is perhaps Ushuaia's most photographed landmark: a shipwrecked steamer perched on a sandbank in the Beagle Channel.

Conclusion

Camera companies won't like me for saying it, but in my experience, choosing any camera to shoot adventure and expeditions means accepting compromise somewhere. That's not to say you are necessarily compromising on image quality, but the physical nature of the endeavour means often finding a workaround of weight versus versatility. Over three weeks, I put the G9 through hell, from dust storms and 35°C heat at 4,300m up in the north of Argentina to snow, mud and cold at sea level in the south of Chile. The G9 can stand a beating and is really good for adventure shoots. It has a few quirks: its touchscreen quick menus are confusing and its AF-point joystick won't let you move the AF point diagonally. My sample also had an EVF that overcompensated for light, resulting in it darkening acutely when shooting strongly backlit subjects no matter what the settings – an issue that has been resolved now.

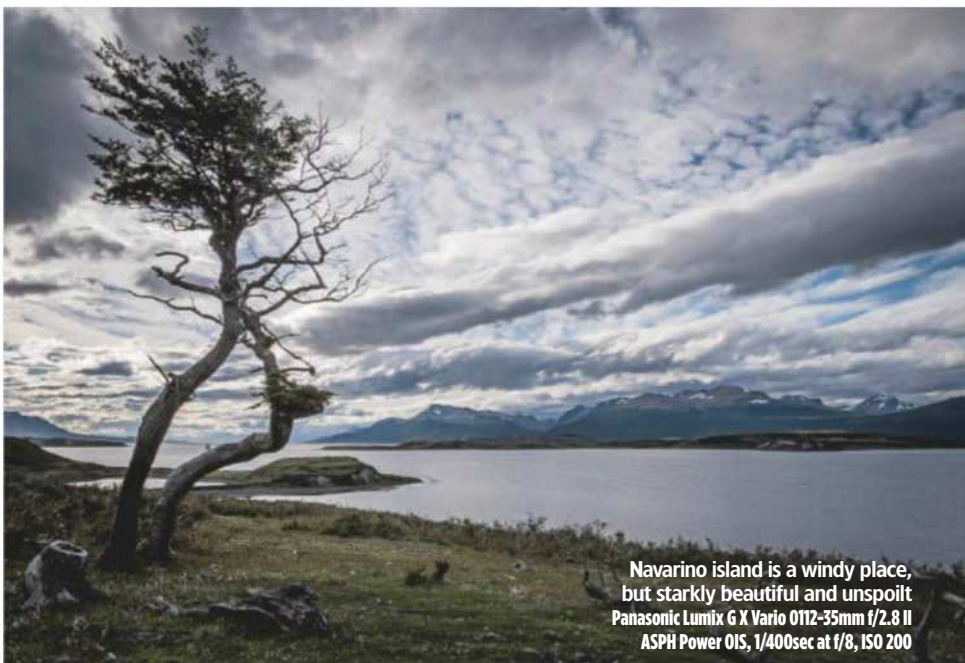
The Panasonic G9 and its tack-sharp system lenses combine portability, high image quality and reliability to make it possibly the most capable adventure-orientated camera I've used to date. And that kind of thing is useful to know when you commit to shooting mountain biking in a snowstorm on a remote island on the other side of the world.



we boarded a 12m inflatable boat for the one-hour journey to the east of the island to ride back from the world's most southern settlement, Puerto Toro. Combining the in-lens IS of the Vario 35-100mm f/2.8 with the G9's own in-body stabilisation meant video that was shot handheld as we sped up the Beagle Channel is as steady as that shot with a gimbal. The G9's dedicated 'record' button makes quickly switching to video mode a breeze, and the ability to film using the EVF instead of the rear monitor meant I could see the subject whatever the ambient light. Video is also one of the times I really used the AF, using it to track my subject without reverting to manually pulling focus on the lens. But as with landscape stills, I'd like to see a lower ISO than the extended ISO 100, just to alleviate the need for ND filters when filming or shooting long exposures in bright light.

Adventure trips are as much about shooting your surroundings and the people you meet as they are about action. I've built a name for shooting action, but I'm a sucker for a good landscape. With its shake-free electronic shutter, the G9 makes long-exposure landscapes easier. Heading down to Ushuaia's waterfront at dusk gave me the opportunity

'Mirrorless cameras are notoriously power hungry, so a three-day camp in sub-zero temperatures was a gamble'



Navarino island is a windy place, but starkly beautiful and unspoilt
Panasonic Lumix G X Vario 0112-35mm f/2.8 II
ASPH Power OIS, 1/400sec at f/8, ISO 200



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Canon AE-1
shutter-
priority
camera

FILM STARS

Canon's A-Team

The first of Canon's A-series models was revolutionary at its launch. **John Wade** explains why film users today will enjoy using all six of them

Between 1976 and 1982, Canon made six single lens reflexes (SLRs): the Canon AE-1, AE-1 Program, AT-1, A-1, AV-1 and AL-1. They were distinguished by their different exposure modes, and most, though not all, were available with either chrome or black bodies. Because of its name and the fact that it incorporated all the modes used individually in the other cameras, it might be assumed that the Canon A-1 was the first, from which the others were derived. Not so. The Canon AE-1 was first, and it was an immediate success, with sales of more than 4,000,000 in its first five years. Like the other five A-series cameras it also has a lot to offer to today's film user.

style of SLR with the OM-1. Other major manufacturers raced to compete, and the AE-1 was Canon's answer. Its design and production were revolutionary.

The bottom plate was traditionally stamped out of brass, but the top-plate was formed from lightweight injection-molded plastic, plated with multiple metal layers and finished with chrome. This enabled Canon to produce a lighter, more complex design at an otherwise impossible price.

Most priority-exposure systems of the time went for aperture-priority, in which the photographer sets the aperture, then automation selects and sets the correct speed. This route was taken because it was easier to automate an electronic shutter than to produce an electronic system for mechanically adjusting apertures. Many photographers, however, understood the concept of shutter speeds more easily than the theory behind apertures. So



Top-plates of the six cameras differ according to the exposure mode(s) available. Top to bottom: A-1, AE-1, AE-1 Program, AT-1, AV-1 and AL-1

1976: Canon AE-1

Before the AE-1, Canon SLRs were made of metal, heavy and bulky. But in 1972, Olympus had set a new lighter, more compact

the AE-1 was planned as a shutter priority model, where the photographer sets the shutter speed, then the automation sets the appropriate aperture.

The AE-1 was the first to incorporate a central processing unit (CPU) to handle functions that included metering, exposure, memory, warning signals and safety mechanisms. The system was driven by a 6-volt, PX28 battery. Today's equivalents can be found on Amazon. The downside is that the camera will not function without a battery. The upside is that the batteries last well.

For today's film photographer, operation is simple. With the aperture scale on the lens set to 'A', a shutter speed is selected on

the top-mounted dial and first pressure taken on the electro-magnetic shutter release. This turns on the through-the-lens metering and a needle against a scale in the viewfinder indicates the automatically selected aperture. A split-image rangefinder aids focusing, then the shutter release is pressed all the way to make the exposure. With the aperture scale switched away from its 'A' setting the camera can be used manually, with the viewfinder scale suggesting (rather than actually setting) the required aperture. A shutter lock, delayed action and depth of field indication button complete the specification.

Models that followed were variations on the AE-1 design.



Canon AT-1 manual camera

Canon AT-1

LAUNCHED 1976

GUIDE PRICE £30-50*

The AT-1 is similar to the AE-1, but without shutter priority automation, or the aperture scale in the viewfinder. In its place a circular indicator moves as apertures are adjusted to line up with a moving needle activated by the meter. When the two meet, correct exposure has been set, but the photographer is free to override it.

'All six of the A-series cameras have a lot to offer to today's film user'



The early breech-lock lens mount (left) and the newer FD bayonet mount, both usable with Canon A-series SLRs



Canon AV-1 aperture-priority camera

Canon AV-1

LAUNCHED 1979

GUIDE PRICE £20-50*

Despite Canon's preference for shutter priority, aperture priority was prominent among the company's rivals – and it soon transpired that many users also favoured it. Enter the Canon AV-1, another AE-1 look-alike, but this time without a shutter speed dial. In its place, there is a control marked 1/60 second for flash sync, 'B' and 'Auto'. Setting an aperture manually automatically sets the correct shutter speed in a stepless range, which is displayed on a scale in the viewfinder.



Canon AE-1 Program shutter-priority/program mode camera

Canon AE-1 Program

LAUNCHED 1981

GUIDE PRICE £75-120*

Here's a camera that does everything its name suggests. It's a shutter-priority AE-1 with the addition of programmed automation. The extra exposure mode is selected on the shutter speed dial, with the lens aperture turned to its 'A' setting.



Canon A-1
multi-mode camera

Canon A-1

LAUNCHED 1978

GUIDE PRICE £120-150*

The most advanced of the A-series was the first camera to offer programmed automation in which both shutter speeds and apertures are automatically selected and set. Four further exposure modes include shutter priority, aperture priority, stopped-down AE and manual. Shutter speeds run from 1/1,000 second down to a full 30 seconds. Both the shutter speeds and apertures are set by a thumbwheel on the front of the body. When set for shutter priority, speeds appear in a window beside the shutter release. Set for aperture priority, the scale in the window changes to show apertures.



Canon AL-1
aperture-priority and
Quick Focus camera

Canon AL-1

LAUNCHED 1982

GUIDE PRICE £20-40*

This is an aperture-priority camera like the AV-1, but adds Canon's QF (for Quick Focus) function. Three charge coupled devices (CCDs) receive a portion of the lens's image via a pattern etched into the semi-silvered reflex mirror. When the correct point of focus is identified as the spot where image contrast is at its peak, a message is passed to three light-emitting diodes (LEDs) at the base of the viewfinder. Red LED arrows tell the photographer which way to turn the focusing ring on the lens until a central green LED lights to indicate correct focus. The AL-1 is the only A-series camera to use AAA batteries.

Lenses and accessories



A Canon FD lens (right) allows full aperture metering. The FL lens (left) needs the lens to be stopped down before measuring the exposure

All six A-series cameras take Canon's huge and prestigious range of FD lenses which were introduced for the Canon F-1 in 1971. The company's previous FL lenses, which date back to 1964, can also be used, but only in stopped-down metering mode. Three standard 50mm FD lenses are available with maximum apertures of f/1.2, f/1.4 and f/1.8. The FL lenses and early FD lenses use a breech-lock mount, in which the lens is offered to the body and a ring around the rear edge turned to lock it into position. With the arrival of the AV-1 in 1979, the FD mount was changed to a

more traditional twist and click bayonet. They range from a 7.5mm fisheye to a 1200mm super-telephoto. A vast range of lenses in the FD breech-lock mount can be found from all the major independent makers too.

The unusual FD 35-70mm f/1.4 AF also fits the A-series. Introduced in 1981 this was one of the earliest autofocus lenses. As the focusing mechanism is integral to the lens itself, the autofocus function can be used on any manual-focus Canon FD mount body. Accessories made to fit A-series cameras include flashguns (or Speedlites in Canon parlance), power winders, motor drives, macro and micro close-up

devices, databacks, viewfinder adapters and even an underwater capsule.



The Canon FD 35-70mm autofocus lens mounted on a Canon A-1

Choosing and using

- For action photography, choose the AE-1 or AE-1 Program.
- For landscape photography, or if depth-of-field control is important, choose the AV-1.
- For point-and-shoot simplicity coupled with a high-tech specification, go for the A-1.
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Tenba BYOB 9 DSLR backpack insert

Andy Westlake tests a padded bag designed to go inside a rucksack

● £37.50 ● www.tenba.com

IN RECENT months we've seen an array of padded inserts appear that are designed to turn your favourite everyday bag into a camera bag. Most are designed for use with shoulder bags, including the four models that comprise Tenba's original Bring Your Own Bag (BYOB) line-up. But now the firm has come up with something different: three additions to the range that are specifically designed for use in backpacks. As such, they are narrower but deeper, and have a zipped front panel that hinges downwards to give access to your gear.

The BYOB 9 is in the middle of the size range, and is designed to take a DSLR and two to four lenses. Also available are the larger BYOB 10 and BYOB 9 Slim; the latter is slimmer than the BYOB 9, which makes it a better fit for rangefinder or mirrorless cameras. Confusingly, one of Tenba's shoulder bag inserts is also designated BYOB 9, so make sure you pick up the correct one.

Inside, the bag uses a well-thought-out system of moveable internal dividers to configure it for your needs. A blue divider cordons off the lower quarter to hold a lens, while the remaining L-shaped section can be tailored to fit your camera with your main lens attached. A supplied nylon strap can be used to stop your camera, or whatever you choose to store beside it, from rattling around inside or falling out when you unzip the cover.

In terms of capacity, I was able to fit in a Canon EOS 5D with a 24-105mm f/4 zoom lens attached, together with a wideangle zoom, spare batteries and a couple of filters. With a smaller body and standard zoom, it's possible to squeeze in the claimed maximum of four lenses, but only if some of the lenses are small primes. Alternatively, a little creative re-jigging of the dividers allowed me to accommodate a Sony Alpha 7 II with 24-70mm f/4 attached and a 70-300mm telezoom alongside.

Verdict

Tenba has clearly thought hard about how to make an insert that will work with a backpack, and has come up with a very sensible design. It's the perfect width to fit snugly into a daypack, and the two-stage zipped lid works well for accessing your kit. About the only flaw is that the lower section can be awkward to access. However the choice of materials is excellent, with a tough nylon exterior, decent degree of padding and soft lining that won't scratch your camera. It's a handy alternative when you'd rather not use a conventional camera bag.

Two-stage opening

The twin zipper can undo part way, allowing the lid to fold down for quick access to your camera.

Inner zipped pocket

With a tough transparent plastic covering, this can be used for small items such as memory cards and remote releases.

Mesh pockets

Elasticated pockets on each side are ideal for small items such as batteries or screw-in filters, and can even stretch to hold a water bottle.

Grab handle

A robust webbing handle makes it easy to remove the insert from your bag, and allows you to carry it on its own if necessary.

Amateur
Photographer
Testbench
Recommended
★★★★★

At a glance

- Padded backpack insert
- Accepts camera body and 2-4 lenses
- 23x23x13cm (external)
- 22x22x11cm (internal)

This insert is designed for use in any backpack

THE TENBA TOOLS RANGE

Tenba's Tools range includes an array of surprisingly handy little bags and pouches to help you organise your accessories. As well as camera bag inserts, it includes pouches for batteries, memory cards and lenses, and even a bottle cooler. I'm also a big fan of its Cable Duo organiser cases for carrying chargers, cables, card readers, and so on.





THE EISA PHOTOGRAPHY MAESTRO CONTEST 2018

This Year's Theme:
Nature

1ST PRIZE
€1500 & EISA Maestro Trophy

2ND PRIZE
€1000 & EISA Maestro Trophy

3RD PRIZE
€750 & EISA Maestro Trophy



HOW TO ENTER

Provide 5-8 photographs on the theme of 'Nature'. All entries must be in digital format (from a digital camera or scanned film originals).

All National Maestro winners' images will also be published on Facebook at the end of June for the EISA Public's Choice competition. Prize for the winner: €1000.

UK DEADLINE: 1 MAY 2018

AP has teamed up with Photocrowd to host the contest, so to enter the competition, simply go to www.photocrowd.com/maestrouk. The top three winners will be chosen by the *Amateur Photographer* team and the results will be published in a June issue of AP. The first prize winner will win a print subscription to AP and will also go forward to the International round of the contest.

INTERNATIONAL JUDGING:

JUNE 2018

The winning entries from each of the 15 participating EISA countries will then be judged together at the Association's general meeting in June 2018. The final results of the International Maestro contest will be revealed at the EISA Awards Gala on 31 August 2018.

Results will be published in the September or October issues of all 15 EISA photo magazines/websites. All three winners will be invited to Berlin at the official EISA Awards ceremony on 31 August



For further details, terms and conditions visit www.eisa.eu/maestro

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What is a partially decoded battery?

Q I own a Canon EOS 750D DSLR and am looking to buy some spare batteries for it. A third-party make called Qumox caught my eye on Amazon because I can get two batteries and a charger for about a third of the price for just one Canon-branded battery. People are clearly buying and using these, but the information on Amazon warns that you can't charge original Canon batteries in the Qumox charger, the Qumox batteries can't be charged in the Canon charger and the batteries are 'partly decoded'. What does that mean and should I steer clear of cheap batteries like these?

Robert Smith

A One point of view is that a battery is a battery. Your car needs a certain specification of battery and you are not obliged to purchase one exclusively designed, made and supplied by the car manufacturer. It's a little different with cameras, though. Undoubtedly, camera manufacturers make a good margin on batteries for their cameras. They also argue that the quality of their batteries is high and because they have

specified, designed and overseen their manufacture, they are safe. There have been documented instances where cheap 'knock-off' camera batteries have failed, with spectacular and damaging consequences. Thankfully though, this is quite rare.

Nevertheless, in order to dissuade photographers from buying third-party batteries it's fairly routine for camera bodies to attempt to verify that the loaded battery is a 'genuine' example. This is done by reading secret unique codes in the battery. These codes may simply identify the manufacturing source. Others may determine if the official charger is permitted to charge the battery. Other codes may enable sophisticated battery management and charge status monitoring. Third-party battery manufacturers reverse-engineer some or all of these codes. 'Partially coded' batteries will only have some working codes, usually enough for the battery to power the camera, but possibly not to show a fully detailed charge status on the camera. You might find you need to use the third-party manufacturer's charger instead of the one that came with the camera. In other words, there may be a cost in functionality and convenience. Safety is always a concern but as long as you purchase from a reputable seller, and there is plenty of trustworthy feedback from previous customers, you should be able to buy with confidence.



Partially coded third-party batteries may be less convenient to use

Dedicated flash for my FZ82?

Q I'm planning to buy a Panasonic Lumix FZ82 bridge camera; it's the best I can afford. However, noting that this camera has a hotshoe I feel certain that I'll need a flash unit. Sadly, Panasonic's website isn't very informative about such items. So can you inform me if it needs a dedicated unit or if any will do?

Bill Houlder

A Basically Panasonic has adopted the same dedicated flash system developed by Olympus for its cameras. Most dedicated functions are supported, though only some cameras support some of the more advanced features like remote wireless flash command and control. I doubt the FZ82 supports advanced features, but it should work fine in dedicated auto modes with the Olympus and Panasonic brand, and third-party-compatible brand flash units. You can use a cheap non-dedicated flash as well. This will usually offer manual and auto operation, with the latter sensing ambient light through its own sensor. Please be careful if using an older non-dedicated flash unit as some of these have very high trigger voltages that can potentially damage your camera.



Panasonic Lumix cameras work best with dedicated flash units such as this DMW-FL360LE

72 or 300dpi?

Q When I scan images, they always come out at 300dpi. My camera, however, always produces them at 72dpi. Is there anything to be gained by resizing them up to 300dpi, or is it best to leave at 72?

Bob (AP forum)

A The DPI (dots per inch) of an image – or more correctly PPI (pixels per inch) – describes the output resolution of that image if it were to be printed or displayed. Therefore, 72ppi is quite a low resolution and was historically a simple way of defining the size of an image for display on a computer screen. Today, the

display resolutions of screens varies enormously. How an image is displayed on a smartphone or computer display is now pretty much independent of the resolution embedded in the image file. However, where PPI still matters is in printing. If the embedded resolution is 72ppi and the image is, say, 4,000 pixels wide, it would produce a print that is $4,000 \div 72 = 55.6$ inches wide. To make that print 5 inches wide you would need a PPI of $4,000 \div 5 = 800$ PPI. In general, don't worry what the camera default PPI resolution is. This is managed independently by the display or printer software.

Q&A compiled by Ian Burley



Professor Newman on...

The mechanics of optics

No camera can work without a lens. Here's an in-depth look into the mechanics of optics

When photography enthusiasts discuss the advantages of one lens over another, they tend to concentrate on the optics. But, the truth is that the mechanical parts of a lens have as much influence over the design of a lens as do the optical parts. The reason for this is that lens designers have to seek a path through a number of conflicting constraints. One of these is the accuracy with which the lens can be produced and assembled. If large tolerances must be included, some of the degrees of freedom within the design will be expended, mitigating the results of production variation rather than improving the absolute performance of the lens. For this reason, any lens design begins with a detailed assessment of the production engineering, because that has a major influence on the optical design.

Most problematic are the parts of the lens that have to move. Providing high tolerances for these assemblies is harder and more expensive than simply ensuring that the optical components are statically retained in precisely the right place. The moving parts of a lens are the zooming, focusing, and sometimes image-stabilisation mechanisms. While apparently simple, the focusing arrangements in lenses have been subject to considerable advances in recent years, particularly as their role in providing fast and effective autofocus is critical.

The evolution of lenses

The traditional means of focusing a lens is what is called 'unit focus'.

Here the whole optical assembly is moved backwards or forwards, generally by means of a 'helical' or coarse screw thread – which is why lenses focus with a twist. The problem with unit focus is that the whole lens is heavy, and moving that mass constrains the speed of autofocus and can also result in increased battery usage. In the 40 years or so that AF systems have been common on DSLRs, the trend has been away from unit focus towards mechanisms that focus the lens by slightly changing its focal length, which is done by altering the distance between elements or groups of elements. These might be at the front of the lens (resulting in a front-focusing lens) or at the back (a rear-focusing lens) or somewhere in the middle (an internal-focusing lens). Until recently, such lenses also used a helical to move the focusing elements, but since the focusing

'Any lens design begins with a detailed assessment of the production engineering'

group is smaller and lighter and has to move a smaller distance autofocus can be much faster.

In an autofocus lens the focus helical is moved by a motor, be it a normal DC electric motor, an ultrasonic motor or, more recently, a stepping motor. In all cases the mechanism is essentially the same, and the same has been used in cameras for over a 100 years.

Mirrorless camera lenses

The advent of mirrorless cameras has brought about another option, which has been seen mainly in Fujifilm and Sony lenses. Since the sensor is providing focus information continuously, these cameras can use what is called a 'closed loop' servo system. Instead of moving the focus group to a predetermined position where sharp focus should be achieved, it can be moved to where focus actually is achieved, as checked by the ever-running sensor. Thus the need for absolute positioning is relieved and a new kind of motor can be used – the voice-coil motor or VCM. This acts in the same way as a loudspeaker: an electric current in a coil causes it to move relative to an applied magnetic field. Thus the VCM achieves the required linear motion to move the focus group directly, rather than via a helical. As a result lenses can be made smaller, with simpler and faster focusing.



The fast prime Sony FE 55mm f/1.8 lens for full-frame mirrorless cameras uses a voice-coil motor

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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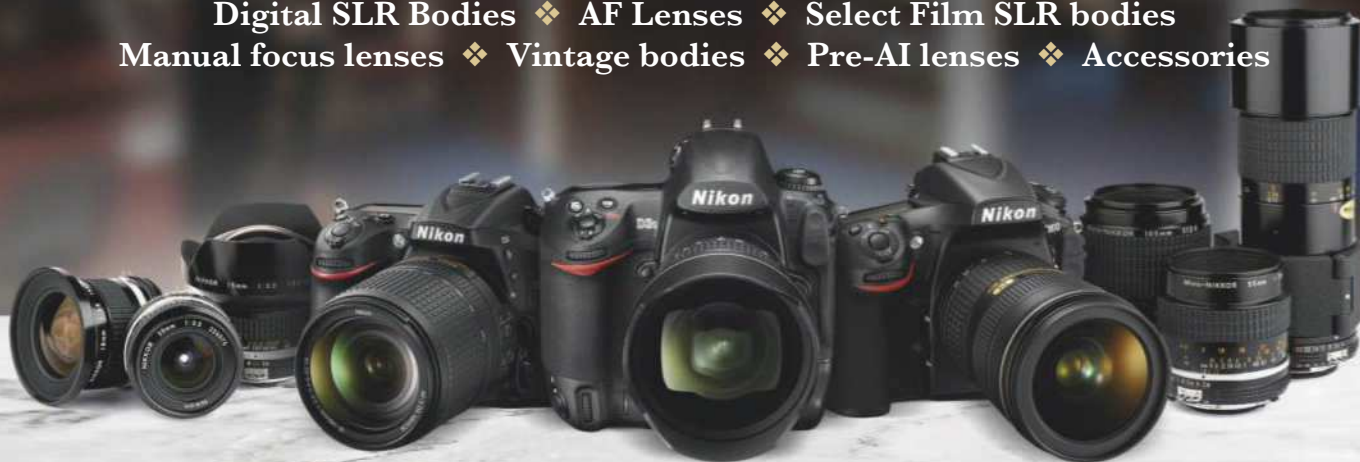
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AF-D 16mm f/2.8D Fisheye	£665.00	AF-S 10-24mm f/3.5-4.5G	£729.00
AF-S 20mm f/1.8G ED	£649.00	AF-S 14-24mm f/2.8G ED	£1,399.00
AF-D 24mm f/2.8D	£629.00	AF-S 16-80mm f/2.8-4E VR	£859.00
AF-S Nikkor 24mm f/1.4G	£1,799.00	AF-S 16-85mm f/3.5-5.6G	£497.97
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AF-S 35mm f/1.8G DX	£179.00	AF-S 18-105mm VR	£219.00
AF-S 40mm f/2.8G ED	£239.00	AF-S 18-200mm ED VR II	£534.00
AF-S 50mm f/1.4G	£349.00	AF-S 18-300mm f/3.5-6.3 VR	£629.00
AF-D 50mm f/1.8	£119.00	AF-S 24-70mm f/2.8E ED VR	£1,779.00
AF-S 50mm f/1.8G	£189.00	AF-S 24-85mm VR	£439.00
AF-D 60mm f/2.8 Micro	£409.00	AF-S 28-300mm ED VR	£799.00
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AF-S 85mm f/3.5G DX	£434.00	AF-S 70-200mm f/2.8 VR II	£1,998.00
AF-S 85mm f/1.8G	£399.00	AF-S 70-300mm IF ED VR	£499.00
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New worlds.

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Refine your sense of reality with the α7R III - an ideal partner offering superior speed, high-resolution imaging, pro-class operability, and reliable performance even under harsh conditions.

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The highest performance camera in the X Series range

24.3 MEGA PIXELS **14 fps** **3.0"** **IS** **4K** **NEW!**

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24.3 MEGA PIXELS **4K**

Body only Graphite
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Extra £100 bonus when you trade in your old camera!

Fujifilm X-T2

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Panasonic LUMIX GH5

Delivering incredible 18 MP 6K Photo stills, recording 60p 4K Video - and silent & unobtrusive quick focus make this an outstanding camera for photographers and videographers.

*Price after £100 cashback.
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Panasonic FZ2000



Our Price **£779.00***

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Panasonic GH5S



Now in stock! **£2,199.00**

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Available in Black, Brown or White designs.



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Tamron 70-210mm f/4 Di VC USD

A high-performance telephoto zoom lens with a constant maximum aperture of f/4 in a lightweight package. It is ideal for shooting distant subjects when mobility is key.

Limited stock now available! Learn more at www.parkcameras.com

NEW!

Tamron 10-24mm f/3.5-4.5 Di-II VC HLD



In stock! **£579.00**

Learn more about this lens at www.parkcameras.com

Tamron SP 24-70mm f/2.8 G2 VC USD



In stock! **£1,199.00**

Add a Hoya 82mm UV(C) Digital HMC filter for £34.95

Tamron 16-300mm f/3.5-6.3 Di II VC PZD



In stock! **£469.00**

Add a Hoya 67mm UV(C) Digital HMC filter for £19.95

Tamron 70-200mm f/2.8 Di VC USD G2



In stock! **£1,299.00**

Learn more about this lens at www.parkcameras.com

Tamron 150-600mm f/5-6.3 Di VC USD



In stock! **£799.00**

Add a Kenko 95mm UV Digital filter for £89.95

Tamron 150-600mm f/5-6.3 Di VC USD G2



In stock! **£1,129.00**

Add a Kenko 95mm UV Digital filter for £89.95

SIGMA LENSES

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Sigma 16mm f/1.4 DC DN



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Canon 70-300mm DO IS USM **£279.00**
Nikon 24mm f/1.4G **from £979.00**
Nikon 200mm f/2G VR **from £2,599.00**
Nikon 24-70mm f/2.8 **from £819.00**
Fujifilm 60mm f/2.4 R Macro **from £329.00**
Panasonic 45mm f/2.8 Macro **£409.00**
Panasonic 12-60mm f/3.5-5.6 **£219.00**
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A7 Mark III



New

25.3 megapixels
10 fps
4K Video

A7 Mk III Body £1999

A7 Mark III Body £1999
A7 Mark III + 28-70mm £2199
A7 Mark II Body £999
A7 Mark II + 28-70mm £1199

SONY

A7R Mark III



42.4 megapixels
10 fps
4K Video

A7R Mk III Body £3199

A7R Mark III Body £3199
A7R Mark II Body £2199
A7S Body £2199
A7S Body £1309
A7 Body £699

SONY

A6500



24 megapixels
11 fps
4K Video

A6500 From £1049

A6500 Body £1049
A6500 + 16-70mm £2099
A6300 Body £679
A6300 + 16-50mm £779

SONY

A6000



24 megapixels
11 fps
1080p movie mode

A6000 From £349

A6000 Body £349
A6000 + 16-50mm £449

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SONY

Gain control of expressive freedom

The Sony A7 III, with newly developed 24.2MP full-frame sensor

The third iteration of Sony's popular A7 brings even more advancements to the company's coveted CSC line-up. The Mark III boasts a newly developed back-illuminated 24.2MP full-frame Exmor R CMOS sensor and a redeveloped BIONZ X processing engine. Add 693 phase-detection and 425 contrast detection AF points, 15-stops of dynamic range and 4K HDR video, and this latest mirrorless device is sure to prove popular with photographers and filmmakers alike.



A7 III Body £1999
Lens available separately

Nikon

D5



20.8 megapixels
12.0 fps
4K Video

D5 Body £5389

D5 Body £5389

Nikon

D850



45.7 megapixels
6.0 fps
4K Video

D850 Body £3499

D850 Body £3499

Nikon

D500 Black



20.9 megapixels
10.0 fps
4K Video

D500 From £1799

D500 Body £1799
D500 + 16-80mm £2599

Nikon

D750



24.3 megapixels
6.5 fps
1080p movie mode
Full Frame CMOS Sensor

D750 From £1749

D750 Body £1749
D750 + 24-85mm £2199
D750 + 24-120mm £2379

LUMIX

GX9



New

21 megapixels
9.0 fps
4K Video

GX9 From £699

New GX9 Body £699
New GX9 + 12-60mm £879
GX80 + 12-32mm £499
£449 inc. £50 Cashback*
GX8 + 12-60mm £699
£649 inc. £50 Cashback*
GX800 + 12-32mm £349

LUMIX

GH5S



New

10.2 megapixels
60 fps
4K Video

GH5S From £2199

New GH5S Body £2199
GH5 Body £1599
£1499 inc. £100 Cashback*
GH5 + 12-60mm £1799
f3.5-5.6 £1649 inc. £150 Cashback*

LUMIX

G80



16 megapixels
9 fps
4K Video

G80 From £629

G80 Body £629
£579 inc. £50 Cashback*
G80 + 12-60mm £749
£649 inc. £100 Cashback*
G7 + 12-60mm £549

*Panasonic Cashback ends 29.05.18

RECOMMENDED LENSES:

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Panasonic 42.5mm f1.7 £299
Panasonic 200mm f2.8 DG £2699
Panasonic 12 35mm f2.8 II Lumix G X £879

Panasonic 14 140mm f3.5 5.6 £549
Panasonic 45 100mm f4 5.6 ASPH OIS £179
Panasonic 45 175mm f4.0 5.6 £349
Panasonic 100 300mm f4 5.6 II £549
Panasonic 100 400mm f4 6.3 £1299

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OLYMPUS

OM-D E-M1 II



20 megapixels
60 fps
4K Video

OM-D E-M1 II From £1499

OM-D E-M1 II Body £1499
OM-D E-M1 II + 12-40mm £2199
OM-D E-M5 II Body £899
OM-D E-M5 II + 12-40mm £1249

OLYMPUS

E-M10 III Black or Silver



17.2 megapixels
8.6 fps

E-M10 III From £579

New OM-D E-M10 III Body £579
New OM-D E-M10 III + 14-42mm £649
OM-D E-M10 II Body £449

RECOMMENDED LENSES:

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Olympus 25mm f1.8 £299
Olympus 45mm f1.2 £1199
Olympus 60mm f2.8 £360
Olympus 75mm f1.8 £699

PENTAX

K-1 II



New

36.7 megapixels
6.4 fps
Full Frame CMOS Sensor

K-1 II Body £1799

K-1 II Body £1799
KP Body £999
K-3 II Body £799
K-70 from £599

RECOMMENDED LENSES:

Pentax 15-30mm f2.8 £1449
Pentax 28-105mm f3.5-5.6 £529
Pentax 55-300mm f4.5-6.3 £389

FUJIFILM

X-H1 Black



New

24.3 megapixels
8.0 fps

X-H1 From £1699

New X-H1 £1699
New X-H1 + Grip £1949
X-T2 Body £1249
X-T2 + 18-55mm £1499

FUJIFILM

X-Pro2 Black



24.3 megapixels
8 fps
1080p movie mode

X-Pro2 From £1399

X-Pro2 Body £1399
X-Pro2 Silver + XF23mm £2020

FUJINON LENSES

Fujifilm 16mm f1.4 R WR XF £849
Fujifilm 50mm f2.0 £449
Fujifilm 56mm f1.2 R XF £849
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EOS 5D Mark IV Body £3249

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EOS 7D Mark II

20.2 megapixels, 10.0 fps, 1080p movie mode

EOS 7D Mark II Body £1349

EOS 7D Mark II Body £1349

Canon | PRO PARTNER

EOS 6D Mark II

26.2 megapixels, 6.5 fps, 1080p movie mode, Full Frame CMOS sensor

EOS 6D Mark II from £1728

EOS 6D Mark II Body £1728

EOS 6D Mark II Body £1558 inc. £170 Cashback*

EOS 6D Mark II + 24-105mm £2079

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EOS 5DS R

50.6 megapixels, 5.0 fps, 1080p movie mode, Full Frame CMOS sensor

EOS 5DS R Body £3449

EOS 5DS R Body £3199 inc. £250 Cashback*

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EOS 1D X Mark II

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M400 £239

52 AF-1 £209

64 AF-1 £309

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i40 £159

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DSLR Lenses

Canon **PRO** PARTNER

CANON LENSES

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EF 50mm f1.8 STM	£199
EF 50mm f1.2L USM	£1339
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EF 50mm f1.4 USM	£384
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TS-E 50mm f2.8 Macro	£2199
EF 50mm f2.8 USM Macro	£439
EF 85mm f1.2L II USM	£1929
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EF 85mm f1.4 IS USM	£1379
EF 85mm f1.8 USM	£414
TS-E 90mm f2.8 Macro	£2199
EF 100mm f2.8 USM Macro	£519
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EF 300mm f4.0 L IS USM	£1269
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EF 50 1.2mm f3.5 4.5 USM	£589
EF 11.24mm f4L USM	£2789
EF 5 15 85mm f3.5 5.6 IS USM	£689
EF 16 35mm f4L IS USM	£2049
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EF 5 18 135mm f3.5 5.6 IS STM	£429
EF 5 18 200mm f3.5 5.6 IS	£499
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EF 24 70mm f4L IS USM	£799
EF 24 105mm f3.5 5.6 IS STM	£414
EF 24 105mm f4L IS II USM	£1029
EF 28 300mm f3.5 5.6 L IS USM	£2289
EF 5 55 250mm f4 5.6 IS STM	£299
EF 70 200mm f2.8 L IS USM II	£1979
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EF 70 200mm f4L IS USM	£1209
EF 70 300mm f4.0 5.6 L IS USM	£1229
£1079 inc. £150 Cashback*	
EF 100-400mm f4.5-5.6L IS USM II	£1949



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20mm f1.8 G AF S ED	£699
24mm f1.4 G AF S ED	£1899
24mm f1.8 G AF S ED	£699
28mm f1.8 G AF S	£599
35mm f1.8 G ED AF S	£479
40mm f2.8 G AF S DX Micro	£259
45mm f2.8 C PC E Micro	£1539
50mm f1.4 G AF S	£415
58mm f1.4 G AF S	£1459
60mm f2.8 D AF Micro	£429
60mm f2.8 G AF S ED	£529
85mm f1.8 G AF S	£469
105mm f2.8 G AF S VR IF ED Micro	£779
135mm f2.0 D AF DC	£1199
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16 80mm f2.8 4E ED AF S DX VR	£909
16 85mm f3.5 5.6 G ED AF S DX VR	£629
17 55mm f2.8 G ED DX AF S IF	£1389
18 35mm f3.5 4.5G AF S ED	£659
18 105mm AF S DX f3.5 5.6 G ED VR	£239
18 140mm f3.5 5.6 G ED AF S DX VR	£499
18 200mm f3.5 5.6 G AF S DX VR II	£659
18 300mm f3.5 5.6 ED AF S VR DX	£929
24 70mm f2.8 G ED AF S	£1629
24 70mm f2.8E AF S ED VR	£1999
24 85mm f3.5 4.5 AF S G ED VR	£455
24 120mm f4 G AF S ED VR	£999
28 300mm f3.5 5.6 G ED AF S VR	£869
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20mm f1.4 DG HSM Art	£699
24mm f1.4 DG HSM	£649
30mm f1.4 DC HSM	£359
35mm f1.4 DG HSM	£599
85mm f1.4 Art DG HSM	£999
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10 20mm f3.5 EX DC HSM	£329
12 24mm f4.5 5.6 EX DG HSM II	£649
17 70mm f2.8 4.0 DC OS HSM	£349
18 250mm f3.5 6.3 DC Macro OS HSM	£349
18 300mm f3.6 6.3 DC Macro OS HSM	£369
24 35mm f2.8 DG HSM A	£759
24 70mm f2.8 DG OS HSM	£1199
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70 200mm f2.8 EX DG OS HSM	£819
100 400mm f5.6 3 DG OS HSM	£699
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150 600mm f5.0 6.3 S DG OS HSM	£1329
150-600mm f5-6.3 C DG OS HSM	£789

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15 30mm f2.8 SP Di VC USD	£929
16 300mm f3.5 6.3 Di II VC PZD Macro	£469
18 200mm f3.5 6.3 Di II VC	£199
18 270mm f3.5 6.3 Di II VC PZD	£279
18 400mm f3.5 6.3 Di II VC HLD	£649
24 70mm f2.8 Di VC USD G2	£1249
28 300mm f3.5 6.3 Di VC PZD	£699
70 200mm f2.8 Di VC USD	£999
70 200mm f2.8 Di VC USD G2	£1349
70 300mm f4 5.6 SP Di VC USD	£329
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9-18mm F4.5-5.6 ED Zuiko.....	E+ / Mint £199 - £275
14-42mm F3.5-5.6 ED Zuiko.....	E+ / E++ £49
14-54mm F2.8 ED Zuiko.....	E- £129
16mm F2.0 ED AS UMC CS Samyang.....	Mint- £239
18-180mm F3.5-6.3 Zuiko.....	E++ £179
24mm F1.8 EX DG Sigma.....	E++ £189
25mm F2.8 Zuiko.....	E+ £119
35mm F3.5 Macro Zuiko.....	Mint- £69
40-150mm F3.5-4.5 Zuiko.....	E++ £59
40-150mm F4-5.6 ED Zuiko.....	E+ £39
70-300mm F4-5.6 ED Zuiko.....	E++ £199

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12-32mm F3.5-5.6 OIS G.....	E++ £159
12-35mm F2.8 G X Vario OIS.....	E+ £449
14-140mm F4-5.8 G OIS.....	E++ £249
14-42mm F3.5-5.6 Asph OIS.....	E++ / Mint- £79
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
35-100mm F2.8 GX OIS Vario.....	E++ £529
35-100mm F2.8 II G X Vario Power OIS.....	Mint- £689
35-100mm F4-5.6 OIS Asph G.....	Unknown £189
42.5mm F1.2 Asph OIS.....	Mint- £889
45-150mm F4-5.6 Asph OIS..... E++ / Mint- £119 - £129	
45-200mm F3.5-4.5 OIS.....	Unknown £89
DMW-GCK1 Conversion kit.....	Mint £99
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16-70mm F4 ZA OSS.....	E++ £499
18-200mm F3.5-6.3 OSS.....	E++ £349
24-70mm F4 FE ZA OSS.....	E++ £649 - £669
28-70mm F3.5-5.6 FE OSS..... E+ / Mint- £179 - £199	
32mm F1.8 Touit E Zeiss.....	E++ £399
50mm F2.8 Loxia Zeiss.....	Mint- £569
50mm FE F1.4 ZA Planar T*.....	Mint- £1,099
85mm F1.8 Batis Zeiss.....	Mint- £749
85mm F1.8 FE.....	Mint- £479
100-400mm F4.5-5.6 GM OSS FE.....	Mint- £1,949
100mm F2.8 FE STM GM OSS.....	Mint- £1,249

Canon EOS Lenses

11-24mm F4 L USM.....	E++ £2,139
135mm F2 L USM.....	E++ £599
14mm F2.8 L USM II..... E+ / E++ £849 - £899	
15-45mm F3.5-6.3 IS STM EF-M.....	Mint- £149
15mm F2.8 EF Fisheye.....	E- £349
16-35mm F4 L IS USM..... E++ / Mint- £639 - £679	
17-40mm F4 L USM.....	E++ £369
18-135mm F3.5-5.6 IS.....	E+ £189
18-55mm F3.5-5.6 EFS.....	Exc £19
19-35mm F3.5-4.5 MC.....	E+ £59
20-35mm F2.8 EF L.....	E+ £299
20mm F2.8 USM.....	E+ £159
24-105mm F4 L IS USM.....	E++ £389
24-70mm F2.8 L USM II.....	E+ £1,149
24-85mm F3.5-4.5 USM.....	E++ £129
24mm F1.4 L USM.....	E++ £699
24mm F1.4 L USM MKII..... E++ / Mint- £989 - £1,049	
24mm F3.5 L TSE MKII.....	E++ £1,189
28-135mm F3.5-5.6 IS USM.....	Unknown £79
28-90mm F2.8-4 L USM.....	E+ £339
28-90mm F3.5-5.6 EF.....	E++ £449
28-90mm F3.5-5.6 EFII.....	E+ £35
28mm F1.8 USM.....	E++ £279
35-135mm F4-5.6 USM.....	E+ £75
35mm F1.4 L USM.....	E++ £789
50mm F1.8 EF II.....	E+ / E++ £59

50mm F1.8 EF Mk1.....	E+ / E++ £119
50mm F1.8 STM.....	E++ £79
50mm F2.5 EF Macro.....	E++ £169
55-250mm F4-5.6 EFS IS II.....	E++ £109
60mm F2.8 Macro USM EFS..... E++ / Mint- £239 - £279	
70-200mm F4 L IS USM.....	E++ £599 - £639
70-200mm F4 L USM.....	E++ £299 - £339
70-210mm F3.5-4.5 USM.....	E++ £99
70-300mm F4.5-5.6 DO IS USM.....	E+ £349
75-300mm F4-5.6 EF II.....	E+ £59
85mm F1.2 L USM MkII.....	E++ £1,049 - £1,099
85mm F1.8 USM.....	E++ £239
90mm F2.8 Tilt-Shift Lens..... E+ / E++ £699 - £789	
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100mm F2 USM.....	E++ £179
100mm F2.8 EF Macro.....	Unknown £129
100mm F2.8 USM Macro.....	E++ £259
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200-400mm F4 L IS USM with Internal 1.4x Extender Lens..... E++ £8,399	
200-500mm F5-6.3 Di LD AF.....	E+ £369
200mm F1.8 L USM.....	Unknown £1,549
200mm F2.8 L USM II.....	E++ £429 - £449
300mm F2.8 L IS USM.....	E+ £2,349 - £2,479
300mm F2.8 L IS USM MKII.....	E++ £4,249
300mm F2.8 L USM.....	Exc £895
300mm F4 L IS USM.....	E+ £549
400mm F2.8 L USM.....	E+ £2,449
400mm F4 DO IS USM..... E+ / E++ £2,149 - £2,299	
400mm F5.6 L USM.....	E+ £639
500mm F4 L IS USM MKII.....	E+ £5,950
500mm F4.5 L USM.....	E+ £2,149

Digital Mirrorless

FujiFilm X-Pro2 Body + MHG-XPro2 Grip..... E++ / Mint- £1,089	
X-Pro2 Body Only.....	E+ / E++ £989 - £1,199
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X-T1 Body Only.....	Mint- £479
X-T1 Graphite Body Only.....	Mint- £529
X-T10 Black Body Only.....	E+ £319
X-T2 Black Body Only.....	E++ £969
X-T20 Body Only - Black.....	Mint- £649
X-T20 Body Only - Silver.....	Mint- £649

Olympus E-M1 MkII Black Body Only.....	Mint- £1,249
E-M1 Silver Body + HLD-7 Grip.....	E++ £479
Pen-F Black Body + ECG-4 Grip..... E+ / Mint- £719 - £789	
Pen-F Black Body Only.....	E+ £669
Pen-F Silver Body + ECG-4 Grip.....	E++ £699 - £719
OMD E-M5 MkII Body Only - Black.....	Mint- £679
OMD E-M5 Silver Body Only.....	E+ £229

Panasonic GH4 Body + Grip..... E+ / E++ £579 - £699	
GX7 Body Only.....	E++ £259
GX80 Body Only.....	E++ / Mint- £299 - £329
G1 Body Only.....	E++ £59
G10 Body Only.....	E++ £69
G6 Body Only.....	E+ £189
GF-3 Black Body.....	E+ £79

Sony A7R II Body Only.....	E++ £1,649 - £1,749
A7S II Body Only.....	E++ / Mint- £1,899 - £2,099
A7 II Body Only.....	Mint- £889
A7 II Body + VG-C2EM Grip.....	Mint- £999
A7S Body Only.....	Exc £839
A6500 Body Only.....	Mint- £1,049

Digital SLR Cameras

Canon EOS 1DX Body Only.....	Unknown £1,699
EOS 1D MkII Body Only.....	E+ £249 - £279
EOS 1D MkIII Body Only.....	E+ / E++ £379 - £429
EOS 5D MkII Body + BG-E6 Grip.....	E+ / E++ £649
EOS 5D MkII Body Only.....	E+ £589
EOS 5D MkIII Body Only.....	E+ £1,349 - £1,399
EOS 5DS Body + BG-E11 Grip.....	Mint- £1,999 - £2,259
EOS 5DS Body Only.....	E++ £2,099 - £2,149
EOS 7D Body Only.....	E++ £399
EOS 7D MkII Body Only.....	E+ £849
EOS 500D Body Only.....	E+ £129
EOS 550D Body Only.....	E+ £159 - £179
EOS 650D Infra Red Body Only.....	E++ £429
EOS M Body Only.....	Mint- £129

Nikon D3 Body Only.....	E+ / E++ £749 - £799
D3100 Body Only.....	E++ / Mint £129
D3300 Body Only.....	Mint- £239
D3S Body Only.....	E+ £1,149

D4 Body Only.....	E+ / E++ £1,789 - £2,189
D4S Body Only.....	E++ / Mint- £2,989 - £2,999
D500 Body Only.....	E++ / Mint- £1,429 - £1,479
D5100 Body only.....	E++ / Mint £169 - £179
D5200 Body Only.....	Mint- £229
D60 Body Only.....	E++ £89
D600 Body Only.....	E++ £619
D700 Body Only.....	Unknown / E+ £349 - £449
D7000 Body Only.....	Mint £299
D7200 Body Only.....	E+ / Mint- £629 - £689
D750 Body Only.....	E+ £949
D80 Body Only.....	Unknown / E+ £79 - £119
D800 Body Only.....	E+ / E++ £949 - £1,049
D800E Body Only.....	E++ £1,049
D810 Body Only.....	E+ / E++ £1,449 - £1,499
D90 Body + MB-D80 Grip.....	Unknown £149
D90 Body Only.....	E++ £179
DF Body Only.....	E+ £1,399

Leica R Lenses

15mm F3.5 ROM.....	E+ £2,399
24mm F2.8 R 3cam.....	E+ £349
25mm F2.5 Photar.....	E++ £349
28-70mm F3.5-4.5 ROM.....	E++ £349
28mm F2.8 PCS Shift.....	E++ £849
28mm F2.8 R 2cam.....	E+ £199
35mm F4 PA Curtagon.....	E+ £349
50mm F2 R 3cam.....	E++ £349
50mm F2 ROM.....	E++ £549
60mm F2.8 Macro ROM.....	E++ £799
60mm F2.8 R 3cam Macro.....	E+ £279
80-200mm F4 R 3cam.....	E++ £699
80-200mm F4 ROM.....	E++ £899
80mm F1.4 R 3cam.....	E+ £1,589
90mm F2.8 R 3cam.....	Exc £199
100mm F4 Macro R 3cam.....	E+ £279
280mm F2.8 Apo R 3cam..... E+ / Mint- £2,699 - £3,249	
280mm F2.8 Apo ROM.....	E++ £3,499

Minolta AF Lenses

18-200mm F3.5-6.3 XR Di II Tamron.....	E+ £99
28-75mm F2.8 D.....	E++ £149
28-80mm F3.5-5.6.....	E+ £19
28-85mm F3.5-4.5 AF.....	E+ £49
28mm F1.8 Asph Sigma.....	Exc £99
35-70mm F3.5-4.5 AF.....	E+ / E++ £15 - £25
35mm F1.4 AS UMC Samyang.....	E++ £259
50mm F1.7 AF.....	E+ / E++ £49 - £59
50mm F2.8 AF Macro.....	E+ £109
60mm F2 Di II (if) Macro Tamron.....	New £269
70-210mm F4 AF.....	E+ / E++ £59 - £69
70-210mm F4.5-5.6 AF.....	E+ / E++ £49 - £59
70-300mm F4-5.6 Di Tamron.....	E+ / E++ £29 - £39
70-300mm F4-5.6 Di VC USD Tamron.....	Mint- £199
75-300mm F4.5-5.6 D.....	E+ / E++ £39 - £49
100-200mm F4.5 AF.....	E+ £39
100-300mm F4.5-5.6 AF.....	E+ / E++ £59 - £89
300mm F2.8 ATX.....	E++ £499

Nikon AF

F6 Body + MB40 Grip.....	E++ £949
F5 Body Only.....	E+ £249
F4S Body Only.....	E+ £149
F100 Body + MB15 Grip.....	Exc £179
F90X + MB10 Grip.....	E+ / E++ £69 - £89
F80 Black Body Only.....	E+ / E++ £39 - £69
F80 Chrome Body Only.....	E+ £49
10-24mm F3.5-4.5 G AFS DX..... E++ / Mint- £449 - £459	
12-24mm F4 ATX PRO SD Tokina.....	Exc / E++ £169 - £279
12-24mm F4 G AFS DX ED.....	E++ / Mint- £399
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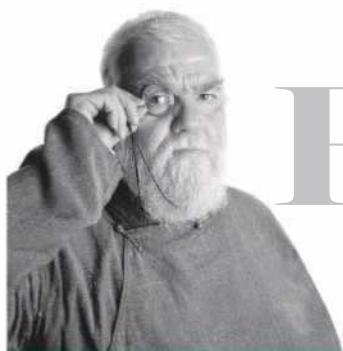
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Final Analysis

Roger Hicks considers...

An image from 'The Last Car', 2018, by David Graham



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Being neither gay nor Mexican, I had never given much thought to LGBT Mexicans until I encountered David Graham's *The Last Car*, subtitled *Cruising in Mexico City* (Kehrer Verlag). Suddenly, I was plunged into an hallucinatory world. Apparently, the last cars (carriages) on underground trains in Mexico City are famous for gay cruising, and Graham followed his subjects from there to wherever else they went: parties, clubs, station platforms, bedrooms, the street...

Some of the pictures are predictable, and some calculated to shock, but many others are striking and invite us to provide our own interpretations. Does it matter if the people in the pictures are gay? Are all of them in fact gay? I neither know nor care, because many pictures need no back story. Like this one, they are of themselves entire.

To me this looks like a very fair representation of hell. So I ask myself: why? Above all, I think it is the artificiality: the painted face, the photograph replacing a face, the strangely mixed lighting. There's a decadence to it, too. The yellow carnation (but held in a fist); the gold earring; the curl of smoke frozen in the air, catching in my nostrils. The laughter of one of the uncovered faces and the smile on the other may be completely natural, and I sincerely hope they are, but in combination with the masks they create for me a brittle quasi-demonic hyperreality. They are the very epitome of the kind of hollow fun described by Terry Pratchett in *Thud!*: fun that is not pleasure, joy, delight, enjoyment nor glee, and leads often to regret.

It is entirely possible that this reaction is unique to me, but the fact that it elicits such strong emotions is testament to the

photographer's genius. We see four people apparently enjoying themselves, but in a way I cannot readily imagine wishing to share. Many years ago, I saw a movie with another vision of hell, in which a room full of disco dancers moved rhythmically and in unison, chained to the floor and to one another. This picture evokes the same emotions in me.

Returning to other pictures in the series, I saw them with new eyes. I liked and disliked not just the things I normally like or dislike in a photograph, but other things as well. Rather than merely being invited to make up my own stories, I was all but forced to make them up, supercharged with superficiality, drowned with quick emotion. My normal ways of seeing were neither driven out nor changed, but supplemented; which is quite a gift to be given by any book of photographs. AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Roger Fenton



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The EOS 6D Mark II's large pentaprism viewfinder shows a remarkably clear view of the world, letting you forge natural relationships with your subjects and shoot more instinctively.



PRECISION FOCUSING FOR CRITICAL SHARPNESS

Advanced autofocus uses 45 cross-type points to focus with pin-point accuracy, even in conditions as dark as moonlight. Shoot with confidence when working with shallow depth of field, and track dynamic subjects as they move around the frame.



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It's easy to shoot from low-down angles or above the heads of large groups, thanks to the EOS 6D Mark II's Vari-Angle screen, which flips out and rotates in either direction. Try using it at waist level for more natural portraits.

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